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and ringing with melodies, and yet not
difficult, this three-act play is ideal. It
aploys a very amusing story, while the
staging and costuming can be easily handled.
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# The World of Music

Cherubini's Opera, "Lo Sposo di Tre, Marito a Nessuna (The Husband of Three, Maried to None), has been furnished through the couriesy of the Library of Congress, by photostat reproductions of the original and only existing copy of the score, for presentation at the State Opera of Saxony, formerly the Royal Opera of Dresden. The work was first performed at Venice in 1783, noted as one of the most ins of the early eighteenth

n's "Consecration of the everture which the master wrote ion of the Josephstadt Theatre toher 3, 1822, was the opening first concert of the season of Symphony Ochestra on Octo-

T Buch Music constituted a n by the German Bach Society vection of Georg Schumann, at suptember 30 to October 3. The was founded in 1903 with its

I der Stucken, first leader of Symphony Orchestra, has been at that organization while its regector. Fritz Reiner, is guest con-Philadelphia by invitation of Leowski. No American born musician more than Mr. Van der Stucken to dit to American music and American s and to carry a knowledge of these optan countries. Long the leader of ons May Musical Festivals, he conmuch to Cincinnati's prestige as a musical and art culture.

Mann, Mus. Doc. Oxon., has re-celebrated his jubilee as organist and ster of King's College, Oxford, having pointed to that position in 1876. His famous as representing perhaps the oup of treble choral material in Great Dr. Mann is widely known among in organists and lately made a brief New York.

New York.

Philadelphia La Scala Grand
Company opened its season at the
tan Opera House of Philadelphia,
sila performance of Verdi's "Il Trovn November 13. For its third season
of the of sixteen of the standard operas
et. including such favorites as "Car"Faust." "Lohengtin," "Rigoletto,"
the Chenier," "Ernani," "Otello," "La
"and "Aida." Among its leading
fre Mines. Fidela Campiglia, Rosalinda
dorini, Rhea Toniolo and Messay,
the Reschiglian, Henri Scott and Rictracciari. During the season the orton will visit leading cities from Pitts"o Tampa and Miami, giving in all
an one hundred performances.

William "L. McCov.

wildly-known American composer and authority on harmony, passed away at San Francisco, on October 16. He wrote the musical score for two of the Grove Plays of the Bohemian Club: "The Hamadryads," produced in 1904, and "The Cave Man," in 1910, A grand opera, "Egypt." was completed in 1914; and, while this had not been heard on the stage, several performances in concert form: suite, arranged from its preludes and has been performed by many of our orchestras. He was a chairman of tree of study of the National Federation sic Clubs; and his "Cumulative Haris in use in many colleges, including

Bayreuth Festival for 1927 is to in July 19, with a performance of n and Isolde," according to reports, are to be three presentations of the five of "Triston and Isolde" and six resital." The festival is to continue ugust 20, and seats are to be offered at

"Winona" by Alberto Bimboni, an American opera on an Indian theme, the libretto by Perry Williams, had its world première by the Portland Grand Opera Company (Oregon) on November 11, amid scenes of the greatest enthusiasm. The score is replete with modern melody of the highest type, there are inspiring and intriguing rhythms, the finale of the second act works up to a thrilling climax seldom equaled in musical works for the stage, and the whole work breathes the atmosphere of "eter. So they say! The story prese" el in that, instead of the usual meets in so-called Indian operas, al "Willona" are Indians, but tree and the stage of "are the stage of "atternous the stage of the stage

rion relebrated on the night of October venty-fifth anniversary, with a coner the direction of Charles H. Bochau, unization has been a valuable medium velopment of musical culture in that inter-

irty-Five-Thousand-Dollar Increm of receipts over previous seasons freported by the Municipal Theatre Association of St. Louis, for its season of summe opera for 1926 at Forest Park.

The Sesqui-Centennial Prizes for young artists between the ages of ten and twenty-four were awarded on the evening of November 1, by Mrs. Frederick W. Abbott, acting chairman of the National Interstate Contest and director of the Philadelphia Music League. Prizes of Five Hundred Dollars each were awarded to Inda Rains, soprano, of Deuver; Virgin a D. Kendrick, contralto, of Pitisth Chailes A. Cline, tenor, of Philadelphia music Irene Peckham, planist, of New York; en 'erlin, violinist, of San Francisco; iair chn, violoncellist, of New York; and 1 tter 7. Heaps, organist, of Evanston, 1 nots

tms of Ancient and Modern n Music and Dances were given r 15 and 16, at the Queen Lumma Honolulu, by the Daughters of o aid in the upkeep of the building ids of the home of the late Queen sting feature was the reproduction of hants by Mrs. Padegan, Mrs. Reis Puea-a-Makakaualii.

A Cycle of Moevert Operas, as well as a ballub based on fer works of the "Swan of Salzbur", are to odagiven at the Academic Opera of Lenin Dieces and dentity Russia, so long politically of the state of the sanity in art

in arf

John Ide Bauermeister, remubered by older opera-goers as one of the most versatil of mezzo-sopranos, died recently at Herne Bay, England, at the age of seventy-seven. For many years she was almost indispensable to the manager of a leading grand opera troupe, as she was wonderfully adaptable and ready at a moment's notice for any mezzo-soprano role in the current repertoire of the period.

The Sigma Alpha Iota Musical Fraternity held its nineteenth blennial convention at Appleton. Wisconsin, beginning on October 10. Delegates from forty-four chapters were in attendance; and Mrs. Edward MacDowell, in a lecture recital of MacDowell compositions, was an interesting and instructive feature of the meeting. The next convention will be held at Ithaca, New York, in 1928.

Beethoven is to be the central figure of a screen drama soon to be produced by a leading German company. Scenes connected with the composer's life will be staged on a large scale.

A War Memorial Opera House, to cost five million dollars, is the latest assur-ance for San Francisco, according to press reports. Ground was broken on Armistice Day, November 11.

The Grand Organ of liverpe dral was dedicate. As service on October 18th. largest organ in the world the largest and fines' ecclexistence. Daily recetal. organists filled the week.

reganists filled the week.

Handel Operas are becoming que vogue in European musical centers. 'Ai 'Ottone'' is the last to have a series of ''re vivals.'' When shall we hear some of the in America? Though following the loose in America? Though following the loose of the older opera, still the music could not but be a welcome contrast the some of those in more modern mold—for, afte two centuries the "Grand Old Saxon's' med dies have lost not a jot or tittle of their milaration, their majesty or their judicial Richard Stranss is reported to have the contrast of the cont

Richard Strauss is reported to have secured to conduct twenty performances ing the coming season at the Staatsoper Vienna, opening his engagement with the l première of his own opera, "Intermezzo."



The Sixty-Seventh nual Worcester Fest was held at Mechanic was held at Mechanic was held at Mechanic tober 6 to 9. Albert St conducted a chorus of hundred voices; and a the leading soloists Charles Hackett, Anna Fraser Grange and Intucheson. Two new ican works were Emerson Whithorne urday's Child," a s Countee Cullen's poem; and Samuel Violin Concerto. The major chora was Verdis "Requiem."

was Verdi's "Requiem."

Saving the Musical Instruction and crusade in Europe, and especially Retaining the fine old timbre, with action and modern delicate nuanchas been the aim; and among those restored is that in the Church of vais at Falaise, built in 1872 and earliest of the i vier

"Pe copyr-lung dth Arthe Court Orchestra at Stock brated early in October. The with the same blast of trumpeter in 1526, and the trumpeters used costumes of those days. The program was made up from such early composers as Lulli, Ottini, Martini, Lotti and Rameau.

Pacific Coast Musical Review cale.

Pacific Coast Musical Review Pacific Coast Musical Review celebrated on October 15, the twenty-fifth anniversary of its existence. A great banquet which brought together nearly two hundred of the city's leaders in the profession and trade of music was held in the Gold Ballroom of the Palace Hotel, in honor of the event. Our hearty congratulations to our contemporary; and may the Pacific Coast Musical News celebrate many more quarter-centuries of usefulness!

Sir Edward Elgar's seventieth birthday is to be elebrated by a gala concert at which the composer will direct a program of his own works. The first performance of Elgar's "Dream of Gerontius" produced a lively ripple on the musical seas and soon brought to him recognition as one of the leading choral composers of his day. Probably no other creative musician has done so much in the last fifty years to bring back to the Anglo-Saxon group of composers something of the glory which marked their work in an earlier century.



century.

One Hundred and Forty-Four Ancient Instruments, said to be the finest collection of this nature in existence, has been presented to the Boston Symphony Orchestra, in memory of its founder and great benefactor, Major Henry Lee Higginson, by N. Penrose Hallowell on behalf of a group of anonymous donors. The collection was made by Henri Cassadeus of Paris, who lectured in America in 1918; and experts from the Boston Museum of Fine Arrs have mounted the instruments in the balcony corridor of Symphony Hall.

The Piano on Which Chopin Composed his Funeral March, on which be ayed bis last concert in Paris in 1848, and which the Countess Potecka played to him he lay dying, has been brought to America, be shown on a tour for the benefit of the brunate French musicians wounded in the Id War. This is probably the only occaon which it ever will leave France.

he Golden Jubilee of the Maine (May-) Orchestra was celebrated by a festival usic on October 3 to T. The organization founded by Emil Steinbach in 1876 and remained its conductor for thirty-three

owney Priory, near Ware, in Hertfordb, England, where Balfe spent his last
s, and dled in 1870, is offered for saleth recalls his "Bohemian Girl," which
n earlier generation was so enormously
lar. Rowney Priory is a more or less
rm house built on the site of a twelfth
ary Benedictine numery; and in its
ming environment the composer wrote
y of his later works.

ne Greater Pacific Saengerfest is unced to be held at Tacoma, Washington 28-31, 1927. Male choruses of the west states, from the Canadian to the Mexican ers are to participate. The slogan of the organization for the meeting is to be "Where people sing 'tis well to be; the evil have no melody."

Pietro Mazzini, a prodigy composer of eight years old, and halled as a second Mozert, has been received in special audience by Queen Elizabeth of Belgium, the "young master" having written an oratorio for the event.

His One Thousandth Appearance as Mephistopheles in "Faust" was celebrated by Marcel Journet, on September 23, when he interpreted this rôle in a performance of Gounod's work with the San Francisco Opera Company.

Darius Milhaud, among Darius Milhaud, among the most eminent of contemporary French composers, is reported to be preparing for a visit to the United States, during the ensuing season. He will give lecture-recitals on Modern French music; and considering his success as a composer in the most daringly modern style, as well as his position as one of the originals of the "The Six," what he has to say certainly be in the conventional moid.



The Highest Organ in the World-a least among the large ones, as it is to have five manuals and pedal-board—is to be installed in the auditorium on the eighteenth floor of the temple being erected at New Orleans, by the Grand Lodge of Masons of Louisiana.

(Continued on Page 79)

It is the constant ambition of the editors and publishers of the "Etude" to make each issue of the journal worth many times more, in practical instruction, stimulating inspiration and real entertainment, than the price of the entire year's subscription. The music lover can not possibly find a better twodollar investment.

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# THE ETUDE

JANUARY, 1927

Single Copies 25 Cents

VOL. XLV, No. 1

### The Best Interest

The very striking cover of The Etude Music Magazine for this month was painted by the well-known American artist, Allan Foster, and was first exhibited as part of the Etude Music Magazine exhibit at the Sesqui-Centennial, where it was

greatly admired.

Considered from every angle, there are countless Americans who look upon Benjamin Franklin as the finest intellect which America has given to the world. His versatility was amazing. Had he not been more interested in electricity, for instance, than he was in music, he, instead of Francis Hopkinson, might readily have become known as the first of American composers of renown. He was extremely fond of music and is said to have played some instruments "after a fashion."

What Franklin did do was to invent the "Harmonica," or musical glasses, which he is pictured as playing, upon the cover of this issue. The bowls of glass, revolved in a trough by a foot treadle, were sounded by fingers moistened with water. Franklin colored these bowls with the colors of the prism from red to violet. Perhaps he intuitively sensed the queer analogy in vibrations between the octave of tone and the octave of color.

Beethoven and Mozart wrote compositions for this instrument, according to report; but we have never been able to locate these compositions. The effect of the instrument upon the players is said to have been such a strain upon the nervous system that they were compelled to abandon it. The instruments, preserved at the Metropolitan Museum of Art in New York, and at Princeton University, are certainly among the most interesting relics of the early culture of the New World.

Franklin, starting life in poverty, acquired a considerable fortune; but, more than that, he contributed through his genius and his philosophy a kind of wealth to the world which is far greater than that of any subsequent philanthropists. The bequests of Stephen Girard, the wealthiest man in America after the revolution, are really small in comparison with the great intellectual, scientific and sociological bequests of Franklin to mankind.

Among Franklin's wisest maxims is that one which read:
"If a man empties his purse into his head, no man can take it away from him; an investment in knowledge always

pays the best interest."

All of which says in a few words what we are continually trying to make clear in these editorials—which is, that money spent in music study often becomes one of the most profitable of all investments.

### A "New Piano" Campaign

THE ETUDE, after an extensive survey, has been somewhat surprised at the number of aged and decrepit pianos that people with ample means to buy new and superior instruments keep in their homes.

We are strongly convinced that these ancient instruments are a detriment to musical art in America and a kind of four-wheel brake on musical education. The family that would be ashamed to motor through the streets in a car five years old often has a piano twenty-five years old.

To get the best musical results it is absolutely necessary to procure new musical equipment when required. Even the bettermade pianos wear out, and it is an injustice to the instrument to

expect immortality in such a finite thing.

THE ETUDE is continually in receipt of letters from its readers asking advice about the purchase of new pianos. Therefore, we have been accumulating information and records for

years, about all manner of manufacturers. Our sole object is to tell what authorities believe to be the truth about the instruments. Now we have gone one step further and have added a Piano Expert to our Educational Service Department. That is, we have a man who has studied the different makes of pianos for years. We do not sell pianos. We are not interested in any one make of instruments. We merely answer directly questions as they are put to us. Our object is to protect readers from buying instruments that are not established or recognized as giving good service for the money. In writing, please do not fail to tell us the style, size, type and asking price of the instrument you contemplate buying. Address your letters to Piano Expert, Educational Service Department, The Etude Music Magazine, Philadelphia, Pennsylvania.

### "Books Rule the World"

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Consider, for a moment, our world without books, without the Bible, without Homer, without Dante, without Shakespeare, Hugo, Goethe, Emerson.

How many generations would it take to recreate the glory

that is preserved in the great books of the past?

If all the worth-while books were to go up in flames, as did the priceless classical library at Alexandria, could their riches ever be returned to the world?

The man who buys a significant book buys a life. All that some rich and productive mind has discovered from a life of work, study and experience becomes the slave of the book-owner, if he but knows how to employ books.

Thanks to the great discovery of Gutenberg, books became

the cheapest and the best investment in the world.

Thousands of musicians owe their continuous success to their habit of keeping their minds incessantly refreshed through the outstanding new books and the worth-while magazines.

One musician told us recently, "I bought a book on interpretation that put this subject before me so clearly that I actually built my whole musical life anew and found long-sought prosperity where I had previously found failure."

Buying a stimulating musical book or a helpful musical magazine is like making a deposit in the bank of success.

"Books rule the world."

### Grace in Piano Playing

VERY often we hear piano playing that, barring the lack of grace, might be effective. Why do not pianists take a lesson from artistic dancers? Pianists surely are not deliberately clumsy. Moreover, we have an idea that awkwardness of bearing and movement is communicated to the keyboard.

Audiences in these days have such an immense wealth of excellent performers that they can hardly be blamed for patronizing those who, in addition to delivering the composer's message, combine it with beauty of personal bearing.

"It would sound excellent if she were playing behind a screen," remarked an auditor with the appearance of a truck driver, at a recent concert. Gawky and brusque he might be, but there was something in him that demanded grace.

Grace may be innate and it may be cultivated. Some people seem to be born with the easy and lithe movement of the silver

trout in the mountain stream. Every time they raise their arms they follow natural lines of beauty. Others are apparently afflicted with congenital lumbering, unwieldy members: they are "all arms," "all hands." For these the only hope is to form an ideal and strive to study the wonderful lines of movement that make for grace. Observe minutely, for instance, the wonderful concinnity, the delicacy, the refinement of Japanese prints with their indescribable race of motion. Or if you seek a more homely analogy, watch the joyous unrestrained motion of kittens at play. See how their little bodies follow the most natural lines.

Grace that is studied, or that gives the appearance of being studied, when applied to piano playing results in affectation. Grace must be natural, or it is not grace. The success of the Delsartean system and the Dalcroze system came from the fact that grace was cultivated as a natural outcome of natural move-

Try playing a few of the little pieces of your repertoire so that you can observe yourself in a mirror. See if you appear to be playing at the piano, or whether you are part of the instrument, eliciting sound with the least possible waste of motion.

We saw one recital last winter in which the pianist did what can be compared only with a twelve round bout with the instrument, resulting in a knockout-not of the pianist or the piano but of the audience. That "artist," despite a huge technic and a very laudable musical knowledge, can never expect permanent success in America.

We have been collecting data upon this subject, which are somewhat surprising. We have really never known a very successful instrumentalist who was not at the same time a graceful performer.

### Harnessing Vast Musical Power

Now have we come to a time when the Niagaras of musical interpretative genius have been harnessed for the good of mankind in a manner that our grandfathers in their highest flights of imagination would have thought impossible save in the fairy lore of Anderson or Grimm.

Music, fifty years ago, consisted of thoughts of composers written or printed upon paper, thoughts petrified in ink until some master interpreter waved the magic wand over them and brought them to life.

Then came the phonograph, the player-piano, the radio, and finally the astonishing vitaphone.

Most musicians and music lovers rejoiced upon the discovery of these marvelous means of preserving musical genius and disseminating master interpretations. Where one might, by a lifetime of travel and great industry, succeed in carrying one's interpretative ability to a few thousand, here in the twinkling of an eye came scientific marvels which enable the artist to reach millions and millions.

A few reactionary musicians and teachers took the opposite view. In these marvelous inventions they saw an enemy. Here was an ogre which was to eat them alive, to make it unnecessary for anyone to study music and unprofitable for anyone to teach.

It is fifty years since the phonograph came into existence; and during this time the interest in music in America and throughout the world has pyramided and pyramided until at this date we have reached a point where teachers of music and musical artists are more in demand and receive immensely higher fees for their important services to their fellow-men, than

We confidently predict that the radio will do even more to create a demand for musical instruction in the future than have the phonograph and the marvelous player-piano in multiplying musical interest.

The music workers and the music teachers, who take advantage of this inexpressibly wonderful harnessing of musical interpretative power, are the ones who will benefit most. The teacher should welcome these powerful allies. Nothing can be of greater service to him. It behooves the teacher to take a practical interest in all of the latest records of both the talkingmachine and the player-piano and employ them for practical illustrative purposes. More than this the teacher ought to know just what radio equipment the pupil possesses in his home, should be able to talk intelligently upon that equipment and should keep regular bulletins in the studio of important radio concerts that are coming.

The college that tried to conduct an astronomical laboratory without a telescope, a chemical laboratory without retorts, a physical laboratory without scales, a medical laboratory without chemicals, would be like the music teacher who fails to utilize the radio, the talking-machine and the player-piano. This is the stand THE ETUDE has taken from the very beginning

of this wonderful musical development.

We know of teachers all over the country who are taking advantage of these great inventions. They are the progressive teachers in each community. They realize that the companies that are merchandising these inventions spend one million dollars in advertising for every dollar spent by the teacher. This colossal advertising expenditure is one of the greatest factors in developing musical interest. It is really like wealth being poured into the teacher's pockets. It is for this reason that THE ETUDE especially urges at this time that teachers and music-lovers everywhere should consider it a duty to coöperate in the use of the great harnessing of musical interpretative power. The old rut-bound teachers who preached against these instruments, declaring that they were "mechanical," are on a par with the middle-age monastics who preached against the printing press because they thought it merely mechanical.

Musical education, through the medium of learning to play an instrument and the unparalleled advantage in mind training that comes therewith, are matters quite apart from the great benefit and entertainment to the multitude that are derived from hearing music. The point is that in learning to play an instrument the player-piano, the phonograph and the radio are now a regular part of modern equipment—the greatest auxiliary aids the wide-awake teacher can have, and must be considered a part of the work of all worth-while pupils. Only through the understanding of music and the marvelous physiological and psychological drill that comes from the ability to perform upon an instrument can one get the highest from the art. All educators realize this; but by using the talking machine, the player-piano and the radio, the end to be attained can be accomplished at this time with a pleasure and rate of progress which would have been unthinkable before these astonishing modern means were invented.

Scores of the greatest inventive brains of the era have been at work harnessing the vast powers of music for you. No one should be more grateful for this than the music lover, the music worker and the music teacher.

### **Practical Example**

Example is the greatest teacher. The teacher who does not produce examples of fine playing may as well go out of business. For this reason the teacher's best advertisement is always the successfully conducted pupil's recital.

Dr. W. H. Thompson, in his remarkable book, "Brain and Personality," says, "One of the best promises of the future of our race is the fact that men are always touched, and the longest affected, by the spectacle among their fellows of an individual life of consistent goodness."

Try as you will with printer's ink, fine studios, social prestige, extravagant claims, nothing will take the place of really unusual playing. We note this all the time. We have even seen insignificant little teachers, who have produced exceptional pupils, rise up from the slums and literally take the business away from so-called "leading teachers."



GEN. CHARLES G. DAWES
Vice President of the U. S. A.

Harris and Ewing.

T could not have been a mere accident of Fate which has placed, time and again, men and women of rich musical attainments in lofty governmental positions. Many of the most vigorous minds in the history of statecraft have found in music remarkable edification and refreshment. If, as the late Dr. Charles W. Eliot, former President of Harvard University, contended, "Music is the best mind trainer of them all," we have a very practical reason for the notable ascent of men with musically trained minds to many of the highest offices in the State.

CONSIDER the vision of Plato! Greek music in the day of the great Athenian was pathetically primitive, compared with the music of later ages; but the philosopher insisted that music, because of its ability to mould character, had a very direct and significant bearing upon social and political conditions. Music, with Plato, was therefore a most important part of the education of youth.

IT is a far call from the Athens of 427 B. C. to the United States of 1926. Athens then had a population of about 400,000 over half of whom were slaves. Our country now has over one hundred and ten million free citizens. Yet, if Plato should pay a visit to our National Capitol at Washington, he would have the singular gratification of finding the demonstration of his twenty-four-century-old philosophy in the heads of both branches of the governing legislative body in the

new world. Our eminently able Vice President, General Charles G. Dawes, presiding officer of the Senate, and the distinguished Speaker of the House, the Honorable Nicholas Longworth, both had the benefit of musical training in their youth.

IT would be absurd to imagine their present exalted positions as due



MUSIC AND THE STATE

An Editorial

### CALVIN COOLIDGE

President of the United States of America

Harris and Ewing.

"It is through art that people find the expression of their better, truer selves. Sometimes it is expressed in literature, sometimes in sculpture and architecture, sometimes in painting, but of all the fine arts there is none that makes such an universal and compelling appeal as music.

"No other expression of beauty finds such readily and naturally ennobling response in the heart of mankind. It is the art especially representative of democracy, of the hope of the world.

"When at the dawn of creation, as it was revealed to the universe, that good was to triumph over evil, the thanksgiving and praise found expression in music, the stars sang together for joy."—President Coolidge.



Hon. Nicholas Longworth Speaker, House of Representatives

Harris and Ewing.

directly to their musical experiences. A vast number of activities must necessarily contribute to the careers of men before they can become eligible to such important posts. Yet we are convinced that there is something in the "mind training" coming from the study of music—which as emphasized by the great educator, Dr. Eliotsomething which, all other conditions being equal, gives a certain kind of intellectual advantage to the possessor. We know from the conservative testimony of large numbers of highly successful business men, educators, and psychologists, that they regard music training as a practical means of quickening mental processes. Our readers are familiar with the fact that many of the world's great social and political leaders have been musicians and have attributed to it important qualities in mental development and mind refreshment. Queen Elizabeth, Martin Luther, Abbate Steffani, John Milton, Frederick the Great, Napoleon, Washington, Thomas Jefferson, Tolstoi, Einstein, Balfour,

Franklin, and Mussolini, are just a few of scores of musically minded personalities whose names are well known to Etude subscribers.

K NOWING that American friends of The ETUDE MUSIC MAGAZINE would be interested in learning more about the musical experiences of the remarkable men who are now at the head of Congress, we were fortunate in receiving personal audiences with our Vice President

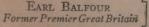
and with the Speaker of the House, in their private chambers at the Capitol. As a professional musician who had spent some twenty years of his life at the keyboard side, your editor felt a thrill (which he wishes to communicate through these words to our quarter of a million Etude readers) in entering the governmental shrine of our nation and knowing that the men who



IGNACE JAN PADEREWSKI Former Premier of Poland



BENITO MUSSOLINI
Premier of Italy



Underwood & Underwood

now occupy the most important offices in the Capitol are both gifted musicians.

VICE PRESIDENT DAWES, whose remarkable career here and abroad, has revealed one of the great financial minds of our time, was persuaded to make a few modest and characteristically homely comments upon his musical career. Vice President Dawes remarked:

'I HAVE always been a strong believer that musical talent is congenital. By this I mean real music talent. You have it or you don't have it. The ability to play can be cultivated, of course; but the really innate love for music and its appreciation must be born in one. I have a great sympathy for the man who is forced by his wife to go to musical events against his will. Such men are often bored to death.

66 THERE have been some misstatements about my own musical activity. At best it is merely a part of a very busy life. Because I wrote a composition which is published for violin and has been played by such an artist as Kreisler, it was assumed that my instrument is the violin, whereas it really is the flute. I have never played the violin. My family did not encourge my musical work. My mother played the piano and I used to play duets with her.

"AS for my own musical education, I was entirely self-taught. It seemed a very easy matter to learn through practical instruction books. I never took a lesson. Music, however, became a very productive part of my career, because I used it to help pay my way through college, by playing in orchestras. It has been one of the great joys of my life and a wonderful refreshment to me when I have sought the recreation which only music can give."

THE notable personality of Hon. Nicholas Longworth, the Speaker of the House, has been one of the distinctive figures of Washington for many years. His interest in music has been lifelong. He began the study of the violin at the age of seven and continued the study of music until his eighteenth year. While a student at Harvard University, and later at the Cincinnati Law School, he was so busily engaged that he could not give much time to his musical studies, but his interest in the art did not lag. Thereafter he took a great interest in all forms of music, particularly the orchestra and the string quartette. When Ysaye was in Cincinnati a most interesting string quartette was organized with the great violin master. Mr. Longworth played in this quartette, sometimes playing viola

with the great Ysaye playing violin. In this way they played through practically all the quartettes of Haydn, Mozart, Beethoven and the modern composers. In commenting upon the value of music for men who live the intensive life, Mr. Longworth said:

66 A LOVE for music and a musical training always have seemed to me to have an unquestioned value for the man of affairs who has been fortunate enough to possess them. It was quite astonishing to note how the old Greeks, with their broad understanding, appraised the importance of music in life. While it is impossible for me to keep in active practice at present, I find occasional recourse to music both a mental stimulant and a rest.

In diplomatic circles men and women of foreign training often are gifted and trained musicians. When Sir Cecil Spring Rice was the United States Ambassador from England, his brother, Thomas Spring Rice, who was a most accomplished performer, often discussed musical problems with me. Earl Balfour, when he was in our country, revealed to me his great interest in the art. He is not merely a passive dilettante, but has written excellent books upon music, including a 'Life of George Frederick Handel,' certainly an unusual achievement for a statesman occupied with the most exalted position in the power of his government to bestow—that of Premier of Great Britain."

WHEN asked jokingly what preparations he had made for the musical education of the famous Longworth baby, the granddaughter of Theodore Roosevelt, he laughingly replied, "Oh, Mrs. Longworth and I have that all settled. The baby will have to start in to learn how to earn her living right away. At first she will study the piano, because the violin is too difficult with a very small child. Let us hope that she will develop a real love for music, which proves a genuine blessing to those who possess it."

BENITO MUSSOLINI, the astonishing individuality to whom Italy surrendered itself heart and soul in the hour of great civic danger, and the idol of the Italian people, is an ardent devotee of music and an accomplished performer upon the violin. One of the most brilliant political minds of a generation and, at the same time, one of the most intensive and persistent workers of his age—an age of enormous personal and industrial enterprise—Mussolini has repeatedly stated that he finds in music great restorative and re-creative value.

This article will be followed by a series of brilliant discussions of Music and Science, Music and Literature and Music and Business.

### Always Something to Learn

AN ANCIENT stoic philosopher sat in his crumbling hut in full view of the towering Acropolis.

By dint of great study and long years he had come into possession of all the wisdom in the world.

There was, alas, nothing more for him to learn.

Contemplating, with bitterness, his own cowardice, compared with that of his old friend Socrates, he wished that he might have the bravery to take the henbane and make a short job of it, because he had decided that, since there was no more knowledge he could store in his white-crowned cranium, there remained but one thing for him, and that the last journey over the Styx.

Accordingly he carefully covered the smouldering embers on the hearth and patiently sat down to die in all possible comfort. A little girl appeared at the door of the hut and said, "Please, sir, our hearth fire has gone out and mother sent me for a live ember."

"Quite right," said the philosopher. "I have no more use for my fire. Help yourself. But you brought nothing in which to carry the red hot ember." "Oh, that's all right," returned the child. She knelt and making a bed of ashes in her hand, rolled a hot coal into this insulating pocket and went her way.

"There," exclaimed the philosopher, "that at last is something I did not know could be done. I will get up and start life over again."

This fable came down to the editor from his grandfather, a doughty United States Army Colonel, who, when well past ninety, was always keen to learn new things.

A great many worthy musical folk reach a point in the twenties and the thirties when they deliberately cease learning. They become satisfied with what they know and remain static for the rest of their lives.

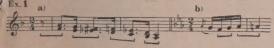
It has long been the policy of The Etude to try to keep the interest of its readers keenly alive to the hundreds of new and immensely interesting things that come up all the time. The fascinating part of it is that we never know when or whence the information may come. It may arrive, perchance, from some little child asking for a hot coal. Intellectual growth must always be based upon the insatiable appetite of the individual for new ideas.

# Giving Vitality to a Phrase

Showing How Better Accenting Makes Better Playing

By EUGENE F. MARKS

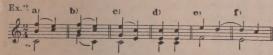
F WE will but keep constantly in mind that the "unaccented beat belongs to the following accented beat,' we will possess an "open sesame" to the better understanding of music. This axiomatical fact was known to the ancient Greeks, when they expressed the similitude of metre as the lifting (arsis) and putting down (thesis) of the foot. We instinctively realize that the tendency of the lifted foot is towards the downward settled foot rather than vice versa-the unaccented towards the accent. And it is true in music that the relationship of an unaccented beat tends forward to the advancing accented beat, rather than to the backward preceding accent. In order to exemplify this fundamental truth of the unaccented adhering to the following accent, we will employ two illustrations: the first one from Schumann's Op. 124-1, the accompanying figure, as it so clearly displays the idea with the regular beats, and the second selection, a turn, from Beethoven's Op. 22.



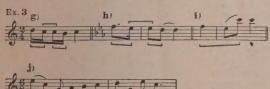
We cannot but note how clearly Schumann has emphasized the principle by prolonging the accented notes and curtailing the unaccented ones. In the Beethoven extract the same principle is applied to the fractional sub-

### Feminine Endings

HOWEVER, to this general rule, there exists one notable exception, wherein the unaccented beat must be viewed in its relationship to the backward accented beat and not to the advancing one, and in which case it belongs to the preceding past accent. This exception is the feminine ending. Feminine endings are apt to occur at the close of a phrasal group, or at other places where auxiliary notes are used, either as a suspension or appoggiatura upon the accented beat and resolves upon the unaccented beat. Below are given some forms of feminine



At (a) and (b) we have delayed resolutions; at (c) a change of the same chord ending on the unaccented beat; at (d) a repetition of the final chord; at (e) the inserted appoggiatura; and at (f) a suspension from the preceding measure, resolving on the unaccented beat. These feminine endings also appear in the subdivisions of the beat, as frequently met with in the following forms:



Opposing Forces

THE ABOVE two examples, (g) and (h), are espe-1 cially valuable because they represent the duality of an unaccented note belonging to the preceding past beat and also to the following approaching beat. At first glance at these two examples one conceives of the notes forming themselves into groups of two notes each, as displayed by the dashes through the stems of the notes, and each group separate and distinct from the others as designated by the binds beneath the staff. However, this grouping is only partially true, as the second note of the first group of each example, besides being the concord of the feminine ending (the power drawing it backward) appears at the same time as an anticipation (a form of suspension, which induces a desire for advancement) to the first note of the second group, as exhibited by the binds above the staff.

Which of these diverse or opposing powers shall predominate? In the first group of (g) the leaning of the second note, the final of the feminine ending, is toward the preceding beat of the ending, especially is this true because its nature as anticipation has not appeared until its repetition on the next beat.

How Beethoven Used the Feminine Ending

N (h), which is an excerpt from Beethoven, the composer has clearly shown that he desires the leaning of the concord of the feminine ending, notwithstanding natural leaning backwards, to be forwards towards the following beat, by the simple expedient of prolonging the discord (first note) of the feminine ending, by the use of a dot, thus forcing the second note towards the next group. From this we see that dots are not always used merely to complete the measure, arbitrarily by composers, but from sometimes a psychophysical relationship existing in music. Observing this elucidation of a feminine endingespecially in fractional divisions of a beat-we learn that frequently the overlapping of the reverting and advancing powers occurs on the same note. In order to aid in solving the prevailing direction we give as a general rule, especially in compound time, that the tendency of a feminine ending on the bar-beat is to display this character, and not to incline towards the following beat: see examples (i) and (j).

We know that the natural beginning of a phrase is an unaccented note, because the motive—the smallest expression of a musical idea—consists of two tones, an unaccented one followed by its complemental accented one; therefore, the accented tone possesses a quality of motific finality, and phrases consisting of several motives naturally end on an accented beat. This finality is designated usually by a prolongation of this last tone or by silence after it (a rest). However, if the unaccent of the first motive is omitted, then we have another power governing this initial accent, and instead of a feeling of finality there is one of continuation; for such an elision destroys the phrasal independence of this initial accent and causes it to unite with the unaccent of the following accented beat and partake of its character. In short, the initial beat-unit together with the succeeding unaccented beat becomes the unaccent belonging to the following accent. Thus from its original character as a' final accented note of a motive or phrase, chameleonlike, it changes its propensity of accent, and becomes an unaccented note.

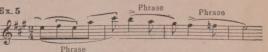
### Accent and Unaccent

THUS, we see that every note of a phrase is influenced by coördination with another note, and that every phrase of this relationship arises through the simple stress of accent and unaccent. This subtle property was well understood and fully appreciated by the best classical composers, and we cannot but note how careful they were to express clearly and forcibly the exact relationship, when liable to be misunderstood or confused. We give two examples in which the sforzato has been utilized by the composers to express clearly their thought and to remove any indistinctness of meaning in regard to the relationship of the notes forming the phrase. The first excerpt from Beethoven (Op. 2, No. 1, second movement, the 26th and 27th measures) has been condensed to one staff; the accompanying embellishment omitted and only essential notes preserved. Likewise, the important notes of the treble have been transposed an octave lower in order to be in close conjunction with the bass and present a better position to illustrate the point.



The sf beneath the staff intimates the beginning of a phrase, the main melody, carried by the notes with stems turned downwards. The sf above the staff simply tells us that the third beat of this measure should be emphasized, which keeps the metrical rhythm regular, notwithstanding the syncopated effect of the main lower phrase. This third beat must be played as if it is a part of the melody, care being taken that the sf here is not as strong as the sf beginning the phrase. The sforzato effect in the 27th measure, we must notice, is omitted over the F, because this note is the final note of the entire phrase, and if stressed equal to the preceding sf would mar the phrasal clearness. A similitude of this phrase is presented three times, however, the phrase is curtailed in the 30th measure, and the 31st measure presents the metrical rhythm marked sf (not the beginning of a phrase).

The second example is from Schumann (Romance, Op. 124, No. 11, melody only).



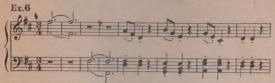
It is especially valuable as presenting peculiar subtleties of a phrase, so that anyone may easily discern these attributes of the notes and render the phrase accordingly. The extract presents the initial note (overlapped accent and unaccent), the unaccented beat and sub-division of the beat belonging to the following accented beat, and the sforzato sign beginning a phrase. These points are plainly exemplified by binds and slurs.

I N THE execution of this short excerpt (Ex. 5) the initial note, E, which in reality is an unaccent covered by an accent, must receive an accentuation for two reasons: first, it begins a phrase; second, it is metrical or measure accent of the rhythmic pulsation The next note, F#, tends towards the third beat; but we must remember the third beat in quadruple time (which, although marked ¾ duple time in the signature is in truth % time with two accents to a measure) is less accented than the bar-line or first beat. Therefore the predominant comparison of touch is between the first and third beats, the most prominent accents of the measure, and the subdivision (the F#) must be touched softer than the third beat to which it belongs. The fourth beat, note A, adheres or joins itself to the following first beat of the second measure (the C#) according to the usual axiom that "the unaccent belongs to the following accents," which is strongly taken, as it is the first beat of an accented measure and this calls for a gradational crescendo beginning at the third beat, first measure, and extending through the first beat, second measure. second beat in this second measure likewise receives an accentuation for two reasons; first, according to the law of syncopation transferring the accent forward; second, beginning of a phrase. This second phrase of three notes is rendered with a decrescendo, which naturally throws the accent upon the beginning of the third phrase, which is played with a decrescendo similar to the preceding phrase of which it is a similitude. Furthermore notice that the melodic outline of each of these phrases portends to the advised crescendo and decrescendo in expression, the first phrase progresses from a lower to a higher pitch, which according to the usual rule demands a crescendo rendering, and the second and third phrases descend from a higher to a lower one, which calls for decrescendo. Note also how distinct Schumann has made his phrases by indicating the beginnings of the syncopated phrases with signs of emphasis. In interpreting these syncopal points of accent the average modern jazz-player has much to learn concerning the subtleties of touch to be employed upon them; as the touch must display clearly whether or not the accent belongs to the preceding beat (feminine ending) or should be consigned to the following beat, as the beginning attack of a phrase.

Vitalization by Measures

T HUS far we have been dealing with accents and unaccents in their closest relationship; yet, supreme above this close articulation, there exists a broader, all-embracing relationship, the grand metrical rhythm of measure pulsations, which, likewise, demands the contrast of accent and unaccent. This grand pulsation is easily discernible in dance forms of musical works. Every iota of a musical thought, whether only a motive, a sentence or part of a sentence, is made by a reciprocity or alternation of unaccent and accent: a thesis requires an antithesis for full demonstration, or an arsis demands a thesis in metrical balance. Thus there exist accented and unaccented measures in the larger first-beat pulsation of the progression of music as well as in the smaller subdivisions; and in order to gain the full import of accentuation it is necessary that one should be able to determine with certainty which measure beats of a phrase are accented and which unaccented. The usual rule states that the measure in which a cadence, the end of a phrase, occurs is the accented measure; and one must count backward from this point, considering every alternate measure as an accented one until the beginning of the phrase is reached. However, this is not always necessary, because in many instances the composer settles the point at once. Let us take eight measures from the familiar Scherzo of Beethoven's Sonata, Op. 28, beginning thus:

Allegro Vivace



As this is in rapid tempo the measure beats stand preeminently disclosed, unconfused with any secondary accents in a measure. Each bar-line stands as a spoke in a revolving wheel, or as a mile-post along a highway keeping the distance regular. Looking at this example we must decide at once whether the first measure is an accent or an unaccent; for upon this decision depends whether the Scherzo will be one grand piece of syncopated rhythm or result in a piece of motific rhythm.

We are so accustomed to placing accent as the desideratum in rhythm, especially on the beginning note of a phrase, that at a mere glance we are inclined to conceive of this first measure as an accented one. Yet, this first phrase is a short one consisting of only two notes within two measures. Two notes (an unaccented one followed by an accented one) form the motive; therefore, this first phrase, consisting of only two notes, notwithstanding they are a measure apart, is evidently a motive in character, and the first note or measure is unaccented, while the second note or measure is the accented one. However, many performers, erroneously, emphasize the first measure; but notice how undisguisedly Beethoven realized that this might happen and, with the skill of an experienced genius, showed the correct route at once by prolonging the first note through the second measure by the tie, and at the crucial point (the first beat of the second measure,) reinforcing it with the entrance of the same note an octave lower; thus doubling the accentuation of the second measure. If one did not accent one of these two measures more than the other in playing this phrase, the exhilaration and excitement of balancing contrasting energy would be lost and the rendition be most insipid

The next two measures hold a phrase similar to the first phrase an octave lower, and following this a phrase extends over four measures (notwithstanding the numerous rests,) usually denotes finality in phrasing. However, in this case they are given to produce a certain effect in

We notice that the resolution of the perfect cadence ending this phrase occupies two measures with the end falling in the eighth measure of the excerpt. This measure is an accented one, according to the usual rule; and, counting backwards in alternation of accent and unaccent, we find the sixth measure is accented. Observe that Beethoven has placed the notes of this measure at a higher pitch than the previous measures, notwithstanding it is only an imitation, thus exhibiting its accentual character clearly. From this analysis one knows that the second, fourth, sixth and eighth measures of this illustration receive the accents of metre or measure progression, and this metrical accentuation in turn has become the phrasal accent. Hence we cannot but realize the great importance of understanding the relationship of all accents, whether phrasal or metrical.

### Accented and Unaccented Phrases

FINALLY, we know that in the ordinary eight measure music-form the harmonic progression usually leads to and ends in the fourth measure on the dominant degree. Why is this? We will endeavor to elucidate. Closely examining the eight measure movement we find that the usual ending in the eighth measure is on the tonic degree. From these two endings—the fourth measure on the dominant and the eighth measure on the tonic-we develop a large and grand articulation of the fore-phrase (the first four measures) with the after-phrase (last four meausres), resulting in a perfect cadence (V-1). This is the most natural and powerful progression of the moe tific unaccent followed by its accent and the fore-phrase in its entirety is unaccented in character and the afterphrase accented. So from this apparent although distant articulation we understand why the natural modulation to the fourth measure is towards the dominant and that towards the eighth measures is tonical.

Thus we find the ingredients of the motive extending its capabilities from its diminutive self into broader forms of measures, phrases and other metrical groups, with articulations interweaving and binding themselves into one grand whole to make a complete composition; just as the human body requires complete articulation with all its accessory parts, each aiding and enhancing the other, to produce a perfect man.

### A Musical Biographical Catechism Tiny Life Stories of Great Masters

By Mary M. Schmitz

### Peter Ilyitch Tschaikowsky (1840-1893)

[EDITOR'S NOTE.—We are presenting herewith a monthly series of biographies designed to be used by themselves, o as a supplement to work in classes and clubs, with such texts as The Child's Own Book of Great Musicians series and The Standard History of Music. For the convenience of ETUDE readers this series is now being issued in book form.]

- 1. Q. Where and when was Peter Ilyitch Tschaikowsky born?
- A. In Votkinsk in the province of Viatka, Russia, in
- 2. Q. Tell something about Tschaikowsky's ancestry. A. Tschaikowsky's grandfather was a nobleman and his great-grandfather was an officer of Cossacks. His father was a Russian mining engineer, had charge of an important mine, and lived in magnificent style in Vot-

kinsk. His mother was the daughter of a Frenchman, Andrew Assiere, who, when young, had settled in Russia. 3. Q. Were his parents musical?

A. No; his mother sang a little and played her own accompaniments but was not especially musical. His father was not at all musical.

4. Q. When did the Tschaikowskys move to St. Petersburg, and what great misfortune befell Tschaikowsky

A. In 1848 the family went to St. Petersburg to live. When the boy was fourteen years old his mother, whom he devotedly loved, died of cholera.

5. Q. What profession did his father wish Peter to

A. His father wished him to make law his life work and allowed him to go on with his music only upon his consenting to do so.

6. Q. Did Tschaikowsky finish a course in law?

A. Yes; in 1859, when he was nineteen years old, he graduated from the law school and was able to secure a position as an official in the ministry of justice. His income was only fifty roubles a month, about twenty-five dollars.

7. Q. Where Tschaikowsky's early music teachers very proficient in their profession?

A. No; musical opportunities were very limited in Rus-

sia at that time

8. Q. With whom did Tschaikowsky take up the study of harmony in the conservatory founded by Rubinstein

A. With Nicholas I. Zaremba, who became the director of the conservatory in 1867. Later Tschaikowsky studied orchestration under Rubinstein.
9. Q. For what post did Anton Rubinstein recommend

Tschaikowsky?

A. For the post of teacher of theory in the conservatory at Moscow, which was founded by Anton's brother, Nicholas Rubinstein.

10. Q. Did the Rubinstein brothers see what great possibilities for a great composer Tschaikowsky possessed?

A. No; when, in 1866, Tschaikowsky produced his first symphony, Anton Rubinstein prevented him from obtaining adequate performance of the work. And when he wrote his great "Concerto No. 1, in B-flat Minor" and took it to Nicholas Rubinstein for his opinion the work was treated with great disdain.

11. Q. What interesting works were written in 1868, while Tschaikowsky was working hard at teaching in the Moscow Conservatory?

A. The "Second Symphony," which is based partly on the folk-songs of Little Russia; the descriptive overture, "Romeo and Juliette"; "The Tempest"; and another overture upon the Danish National Hymn.

12. Q. What epsiode in Tschaikowsky's life inspired the writing of the great "Romeo and Juliette" overture?

A. In 1868 Tschaikowsky met Desiree Artot, a French opera singer. She was several years his senior, but he asked her to be his wife and she accepted. Early in the next year the fickle prima donna suddenly married a

baritone of the Warsaw opera. Tschaikowsky was pros trated by the blow and soon afterwards wrote the "Rome and Juliette" overture which is supposed to have been in stired by his own tragedy.

13. Q. Tell something about the "Andante" from the

String Quartette.

A. Tschaikowsky, in order to fill a very flat pocket book, decided to give a concert. He wrote a string quartet for the occasion. While working on it he hear under his window a plasterer singing while he worked It was a sad and beautiful song dearly loved by th Russian peasants. The song, tender and mournful, be came the substance of the "Andante" of the quartet h was composing. When the quartet was played Coun Leo Tolstoi, the author of "Anna Karenina," came ove to where Tschaikowsky was sitting, nervous and uncertain about the value of the work. When this slow movemen was being played Tolstoi was profoundly affected an exclaimed, "I have heard the soul of my suffering

14. Q. Whom did Tschaikowsky marry and was it

happy marriage?

A. Antonina Milynkova fell in love with Tschaikowsk and in order to make her happy he married her. But the marriage proved so unhappy that it had to be dissolved Tschaikowsky never blamed his wife but always spoke o her as a noble woman.

15. Q. For what occasion was the overture "1812

written?

A. For the consecration of the Cathedral of Christ i Moscow, built to commemorate the burning of Moscow in 1812. The overture was to be played in the great squar in front of the church by an enormous orchestra. At th climax church bells were to ring and the place of the drums was to be taken by cannon.

16, Q. Did Tschaikowsky write any operas? Nam

some of them.

A. Tschaikowsky wrote ten operas; among then "Eugin Onegin," "Pique Dame," and "Joan of Arc." 17. Q. Did Tschaikowsky ever visit America?

A. Yes; in 1891, at the opening of Carnegie Hall i New York. He conducted four concerts in New York, on in Philadelphia, and one in Baltimore.

18. Q. When did Tschaikowsky write the "Ni Cracker Suite"?

A. After his return from America he seemed fille with new vigor and it was then he gave the world th gay and most delightful work. 19. Q. Who was the lady who was Tschaikowsky

friend for many years?

A. Madam von Meck, a wealthy widow, who great admired Tschaikowsky's music and who gave him pension for some years, that he might give his who attention to his compositions. 20. Q. Which is the greatest of Tschaikowsky's si

symphonies?

A. The sixth; the "Symphonic Pathetique," is the gran climax of Tschaikowsky's art. He admitted the work he a program; but he never told what it was. 21. Q. Did Tschaikowsky write music for the piano

Name some.

A. Yes; besides his great concertos he wrote much finusic for the piano, "Chant Sans Paroles," "Swe Reverie," "June," "Melody in E, op. 42."

22. Q. When and how did Tschaikowsky die?

A. In St. Petersburg, October 25, 1893, Tschaikowski the greatest of Russian composers, and one of the gre masters of music of the world, died of cholera.

## Why Count?

By Austin Roy Keefer

It is a difficult task to make piano pupils count if they have not learned this correctly at the foundation of their musical studies. If they seem to play without it they see no use in counting aloud or mentally. They leave it

Why not think of note values as being a sort of tonal wealth? We have more numerous and more fantastic note denominations than we have in our decimal syste of bank notes and coins.

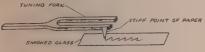
Why cheat ourselves of rich tone or give too much of it? We always count our money, do we not? Mal counting more practical and success will be certain. A the great classic masters counted. Be accurate in coun ing and play to your counting rather than count to you

# Practical Acoustics For Musicians

By LESLIE FAIRCHILD

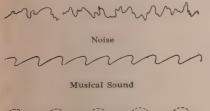
IKE TRUE philosophers, let us search for the wisdom that will give us a rational explanation of sound—especially musical sound.

Open the piano so that you can see the strings and hammers. Strike one of the lower keys and you will immediately see the hammer hit the string and hear the sound which it makes. If you will closely observe the string you will notice that it looks broader than when at rest. It is oscillating or vibrating to and fro with great rapidity. This is the motion which causes the sensation of sound. In fact, no sound, whether musical or just plain noisy, can occur unless something has been set in motion. Touch the string with the finger tip and you will feel its vibratory motion. If you will attach a stiff point of paper to a tuning fork, set the fork vibrating and then draw it over a piece of smoked glass, you will readily see the curve that it makes. This is a graphic way of showing a sound wave.

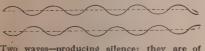


### What Carries Sound?

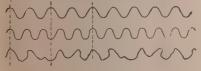
SOUND IS transmitted from its source through the air by a series of sound waves.



Two waves in step reinforcing the tone

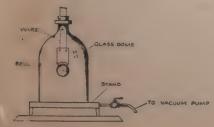


Two waves—producing silence: they are of he same period but opposite phase



Waves showing how beats are produced

You can get a splendid idea of this sort wave if you will throw a stone in a quiet pool and then watch the ever widening concentric ripples travel towards the shore. Sound is transmitted through the is to the ear in much the same way, and cannot travel through a vacuum. Ce ists have proven this by placing an etric bell in a vacuum pump. When the is has been set ringing and the air chanted from the glass dome, the sound of the bell becomes fainter and fainter. Solids and liquids are carriers of sound as well as gases.



Musicians who are looking for a subject of secondary interest can find none more interesting than that of ACOUSTICS—the science of sound.

There is great danger of the music student confining his attention within too small limits. If one is to enrich the mind, the outlook must be enlarged by working in the various branches that are directly related to overtones that give a musical tone its fine quality be separated by means of resonators. Practically all tones are complexed.

That is, they are composed of a humber of other tones of different pitches combined together with a fundamental tone that

In a small room it is almost impossible for one to appreciate that it takes a certain length of time for sound to travel from its source to the ear, but out of doors or in large halls this is readily apparent. An echo shows that it takes sound some time to travel to a reflecting surface and back again to the ear. If you have ever attended a foot ball game in the Yale Bowl or any other large stadium and have sat at one end or across from the cheering squad and band you probably have noticed that the leader appears to be entirely off the beat. You have seen the down beats of his baton and then heard the sound coming a fraction of a second later, this giving the appearance that he is beating an entirely different rhythm from that which the band is playing. Another specific case is to see a puff of steam issue from a distant funnel and later hear the whistle.

The velocity at which sound travels is about one-fifth of a mile in one second. However, the speed of sound is greater in warm, damp air than in cool, dry air.\* It is said that the speed of sound in water is four and a half times faster than in air and fifteen times faster in steel

### How Far Sound Travels

ALL TONES have equal velocity. It must be understood, however, that the lower tones travel farther than higher ones and therefore can be heard longer. You can make these two experiments yourself. Strike two "Cs" several intervals apart and hold them down until one of the tones vanishes. On leaving church some Sunday morning notice that, as you walk, you can still hear the low pedal notes of the organ at a distance when the higher tones have been entirely lost.

It is remarkable the distance that sound can travel. Georges-Marie Haardt writes in the "National Geographic Magazine" of a wonderful demonstration he had of this while traveling through the deserts and "It was a jungles of Africa by motor. weird telegraph system in the jungle. The native African of the Equatorial Forest may not know much about wireless telephony, but he has a sort of 'radio' system of his own that serves his purposes admirably. It is effected through an instrument known as the goudougoudou made of a block of wood about six and a half feet long and three feet thick. It is excavated through a large slot drilled in its upper part and a smaller one cut in one side.

"The player strikes the instrument with two wooden hammers, the ends of which are covered with natural rubber, and various sounds are obtained, according to the place and strength of the strokes. "The instrument is placed in the middle

"The instrument is placed in the middle of the village, just in front of the chief's hut. When a message is to be sent the goudougoudou player strikes it off. The sound can easily be heard six miles away, and, when produced on the bank of a river, will carry for nearly ten miles. News is forwarded in this way over incredible distances.

"We rather doubted the efficiency of this strange telegraph until we were forced to believe by personal experience. When passing through a certain village we asked its chief for four chickens to be brought to

\*Sound increases about two feet a second for each degree centigrade rise in temperature.

us a short distance ahead on the road we were to follow. As the goudougoudou player struck the message off on his instrument, we drove rapidly away, so that the chief could not cheat by sending runners off ahead of us. Three miles beyond this village a native stood waiting by the roadside with the four chickens we had asked for. We were convinced."

### Open Air Acoustics

DR. VERN O. KNUDSEN, physicist in the University of California, Southern branch, has been making several tests which have proven that the open air has better acoustics than the finest auditoriums. It is the general opinion that a properly built auditorium reinforces and improves audition. The walls of such a room may increase the general loudness of speech-sound but the interference of reverberation more than counteracts the presumed advantages. In one test of an auditor's accuracy in understanding speech it was found that a listener one-hundred feet from a speaker in the open air Hollywood Bowl made a better record than he could even in the best Los Angeles auditorium available. Mr. Knudsen made several other experiments that would be of value to the architect and student of acous-

A musical note has three characteristics, namely, intensity or loudness, pitch and quality or timbre.

### Intensity

THE INTENSITY of a tone depends upon the amplitude of its vibrations or the energy of the sound waves that are sent out. The force of the initial blow which sets a string vibrating governs the intensity of the tone. If the string is plucked or bowed the intensity varies accordingly. It must always be remembered that when a string is set in motion that the sound is heard in all directions, that is, the sound waves are sent out in all directions.

The farther away one gets from the source of sound the farther the spherical waves spread out and the less intense is the sound. Intensity is also effected by some other body reinforcing the tone through sympathetic vibration. For an example, take the stringed instruments. The strings are in general so narrow that, when vibrating, they simply cut through the air communicating practically no motion to it and therefore emitting very little sound directly. The sound which we hear from the piano comes from the sounding board and scarcely at all from the strings.

The vibrations of the strings, transmitted through the frame to the large, thin sounding-board, cause it to vibrate. This, in turn, sets a larger quantity of air in motion than could the strings alone and produces a loud, resonant tone.



JUST AS all the gorgeous colors of the spectrum can be separated from the dazzling white light of the sun by means of a prism, so can the various constituent

overtones that give a musical tone its fine quality be separated by means of resonators. Practically all tones are complexed. That is, they are composed of a humber of other tones of different pitches combined together with a fundamental tone that dominates the pitch. Hermann von Helmholtz\* invented resonators that would enable one to analyze and pick out the constituents of any musical sound. These resonators were round globes of glass or metal with a hole through the center, and responded to one pitch only. If one wanted to know just what the constituent overtones of any musical tone were, one would simply hold the various resonators to the ear in succession until those were found that vibrated with the overtones in the fundamental note.



### RESONATOR

Just as Isaac Newton\*\* had brought the various spectral colors together, by means of converging lenses, and produced white light, so did Hermann von Helmholtz succeed in combining the constituent overtones and producing the original note.

Unfortunately there are very few students who would possess a set of these resonators, but we can make the following simple experiment at the piano. Press down the G above "middle C" silently. Now strike middle C vigorously and immediately lift the finger. G will be heard clearly which shows that it forms a part of the fundamental note C. Now press down F, E, D, and C-sharp one at a time and strike C with each one. You will find that no tone will be heard but when the C an octave higher is pressed down it will be heard singing very distinctly showing that it formed a part of the lower C.

Let us consider as another example the compound sound of a large bell which gives out five or more different tones. The first note to reach our ears after the bell has been struck is called the fundamental or strike note which is really the bell note. The lower note which is heard after the fundamental note has lost some of its intensity is called the hum note, and an octave above this, the nominal. In the first octave are also heard a minor third and a perfect fifth. It is said, however, that very few bells conform to these conditions. However, those which swing are more likely to do so than those that are struck.

### Pitch

BY PITCH is meant the highness or lowness of a tone. The pitch of a note is determined by the number of vibrations a second. In the pianoforte the pitch is produced by the number of vibrations of the strings a second: in the voice by the number of vibrations of the vocal chords a second, and, in other instruments, by the number of vibrations of the tube or reed.

The very lowest note that the human ear can hear is one with about 16 vibrations a second. The higher pitches vary with different people. This variation is from

<sup>\*</sup>Hermann von Helmholtz. Born near Berlin 1821-1894. Physician and physiologist. Made important discoveries in sound, light, mathematics and philosophy.

<sup>\*\*</sup>Sir Isaac Newton. Born in England 1642-1727. Buried in Westminster Abbey. Founded the science of mechanics; made important discoveries in light. Achievements in mathematics and astronomy.

Young people can hear sounds of higher pitch than can older people.

exclusively is based upon having A (sectimes a second and making middle C vibrate 258.6 times a second.

All instruments which have to tune to A take their pitch from the oboe which was at one time the leading instrument in the

You have no doubt often had the annoyance, while playing or singing, of hearing some object, such as a picture or a vase in some part of the room vibrate in sympathy to a certain note that you had produced. Each object has a definite rate of vibration all its own and is set vibrating when that note is sounded. Such a phenomena is called Sympathetic Vibration. Another striking example of this may be had by pressing down the damper pedal and singing any tone directly into the piano. After the voice has ceased the sound will be returned by the strings in a most uncanny manner. Two tuning forks of the same pitch will give an interesting example of this phenomena. If one fork is given a sharp blow and then stopped with the hand, the other fork will be heard. If we should grind off a little from the ends of one of the forks, just enough to change its pitch slightly, we should find that the other would not sound or vibrate in sympathy with it.

Such composers as Percy Grainger and Homer Grunn have made use of the laws of sympathetic vibration in their novel pedal effects.



a (A Mysterious Story, Homer unn, Op. 27, No. 3, from "Zuni Im-Grunn, Op. 27, No. 3, from "Zuni Impressions," an Indian Suite for Pianoforte,) the melody is played lazily and dreamily, with a somewhat wafted far-away lilt, M. M. about 63.

In b (One More Day, My John, Sea-Chanty by Percy Grainger) before beginning to play, press down the three keys of the first chord silently, catching their dampers with the sustaining pedal. Hold the sustaining pedal down till the middle of measure 8. The top notes are very bright and glassy.

### War Declared!

THE vibrations of musical tones are not always on the friendliest terms. Sometimes they are at war and try to destroy each other. It is said that under certain conditions the union of two sounds can produce silence. This phenomena is

We have learned in a preceding paragraph that two sounds may unite so as to reinforce each other. Such a condition was shown in the case of the sounding board of the piano being set in sympathetic vibration by the strings. Here we have two

20,000 to 40,000 vibrations a second. waves that are exactly in step which unite and reinforce each other, thereby greatly amplifying the tone. Should these two waves be "out of step" they would cause beats; and experiments have proven that discords are simply a matter of beats. Science tells us that if there are six or less beats a second the result is unpleasant, but if there are thirty, there are the worst possible discords. When the vibration numbers differ by as much as seventy, as do the notes C and E, the effect is har-

\*Henry Cowell found by experiment that some of the finest voices trained to sing the works of Bach and the old masters become thinner and lose a large part of their resonance when singing ultramodern works

He said that, while listening closely to a singer for changes of quality, he noticed an astounding fact: whenever she sang against a dissonance in the accompaniment her voice wobbled and lost fullness, but regained a fine tone the moment a concord was played with the voice. When there were discords on the piano, they did not seem to affect the voice, unless it was singing one of the notes forming the discord. You might try some of Mr. Cowell's experiments yourself. Have a violinist sustain C, while you sing D, B. You will notice that the combination of two tones produces an automatic vibration inside the throat, which you are unable to control but can feel distinctly. If the violin stops and you sing on, the extra vibration ceases, as it is caused by the beats from the combination of the two tones. If the violinist plays C and you sing D, the vibration will be present, but lessened in power. Finally becomes entirely unnoticeable if the violin plays any concordant note with the

Many consonant intervals produce beats, but these beats are not rapid enough to be audible, except for a trace in the minor third. Now the vibration in the throat makes the tone wobble, and sounds to the innocent listener like a tremolo. Furthermore, it deflects the whole series of overtones produced by the voice, cutting off some and sending others off pitch, so that thinness results: for richness of tone is produced only by many overtones in exact tune.

This is not the only result of the dissonant interval. Besides the beats which produce the extra vibration there is a so-called combinational tone-in other words, a third pitch is produced by the meeting of the vibrations of the two tones in midair; and since the pitch is much lower than either of the others it gives a rather dull coloring to the whole sound.\*\*

### Musical Instruments

I N THE PIANO we have eighty-eight strings each producing a note of defi-You will observe that the lower the pitch the longer and larger the wires, whereas the higher pitch, the shorter and thinner the wires. You will no doubt notice also that the tuner can raise or lower the pitch of any of the strings by simply tightening or loosening the wire with his wrench. If the pull on one of these strings is four pounds and is vibrating, say, one hundred a second, it can be raised an octave by tightening the string so that it gives a pull of sixteen pounds and vibrates two hundred times a second.

If you could put a removable bridge under the middle of any of these strings you would find that it would raise the pitch an octave.

\*Henry Cowell, ulfra modernist, born in California 1897. Studied composition at Uni-versity of California. Inventor of Cluster Tones. Has produced over two hundred new tonal effects and has toured Europe and Amer-ica giving concerts of bis own compositions.

\*\*This was taken from an article of Mr. Cowell's "Experiments with Ultra-Modern Songs" which appeared in the magazine,

siderable to do with its pitch. The bass strings are even wound with very fine wire to give them weight.

The violin, banjo, mandolin and guitar have strings tuned to definite pitches and wooden bodies to reinforce the tone. strings are set vibrating either by bowing or picking. Each string is made to give out a great many different notes simply by changing its length. This is done by pressing on it at various places. The place and way in which a string is bowed or plucked determines the overtones and thus the quality of the tone.

String instruments fall in pitch when the temperature rises.

From the above we can deduct that there are four considerations which govern the pitch of a taut string, namely:-

- (1) Length
- (2) Diameter
- (3) Tension
- (4) Density

The number of vibrations varies inversely according to the length of the string.

Double the length of any string and it will give you half the number of vibrations, and the note it gives out will be an octave lower.

2. The number of vibrations varies inversely according to its diameter.

Of two strings of the same length, one being half the diameter of the other, the smaller vibrates more rapidly and the resulting note is an octave higher.

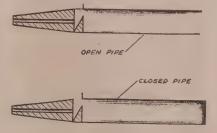
3. The number of vibrations varies directly according to the square root of the

If you will tighten a string so that the tension is four times greater you will double the number of vibrations.

4. The number of vibrations varies inversely according to the square root of the density.

A string four times its usual density will vibrate just half that of the usual

An organ pipe has the same principle as a penny-whistle which stands in a vertical position. Sometimes the tube of an organ pipe is open at the upper end and is called an open pipe. When it is closed at the upper end it is called a closed pipe.



Let us consider the principle of an organ pipe. If you blow an open pipe a current of air will strike against a sharp edge and set it vibrating. The tube will act as a resonator just as does the body of a violin or the sounding board of a piano. The very lowest note an organ pipe can give out is the one whose wave length is just twice the length of the pipe. This note is termed the fundamental note. If you close the end of the tube with your hand, making it a closed pipe, you will find that the lowest note is one octave lower or one whose wave length is four times the length of the pipe. This is the fundamental tone of a closed pipe.

A general rule is that the length of an open pipe is one half the wave length of its fundamental, and the length of a closed pipe is one quarter of a wave length of its fundamental.

The sliding trombone, which has introduced so much humor with its laughter in the modern jazz bands and has contributed so much to the orchestral effects in the symphony, plays the tenor part in the brass quartet. In the trombone the

The weight of a string also has con- length of the air column is varied by sliding a part of the tube in and out, and by blowing harder it is possible to vary the notes and produce overtones. With the flute and clarinet the column of air is broken up by a series of holes. When a hole is opened in the tube it is equivalent to cutting the tube off at the hole. In the cornet the mouth-piece is . cupshaped and the lips act as reeds and cause the vibration of air.

There are also instruments with vibrating membranes. The drum is an example of this sort of musical instrument. there is the most wonderful musical instrument of all, the human voice, which is produced by vibrating membranes on each side of the throat, called the vocal chords, and by the vibration of the lips and tongue. Simply changing the muscular tension of the vocal chords changes the pitch of the voice. By changing the shape of the mouth, the overtones and quality of tone are effected.

(Definitions concerning some of the most important terms used in acoustics.)

Acoustics-That branch of physics which treats of the phenomena and laws of sound. (2) The sound-producing qualities of an auditorium.

Reats—A pulsation or throb, as the pulse; especially, in acoustics, regularly recurring pulsations.

Harmonic—Attendant upon or accessory to a primary tone. A secondary tone; overtone. A note produced on a stringed instrument by lightly stopping a string.

Manometric Flames—Various forms taken

by a flame that has been set vibrating by different types of sound. This is done on a special constructed apparatus and enables one to analyze sounds.

Overtones-A harmonic.

Phase—In an oscillatory motion; the special form of a wave at any distance.

Pitch—To regulate or set the key of. Reverberate-To return, as sound, especially as prolonged and in considerable volume; reëcho.

Resonant-A prolongation or reënforcement of sound by means of sympathetic vibration or the capability of producing such a continued sound.

Resonator-That which resounds: a receiving apparatus.

Timbre—The special peculiarity of a continuous sound or musical tone, as of the human voice; the quality of a tone as distinguished from its intensity and pitch; sometimes called tone-color.

Vibration - (1) The act of vibrating; oscillation. (2) A complete rapid motion back and forth, as of the parts of an elastic solid or of a fluid that has been disturbed.

Vibrate-To put in vibration; move or swing back and forth, as a pendulum or a musical string.

Wave -A disturbance of the equilibrium of a body or medium being propagated from point to point with a continuous motion: for example, a sound wave, a light wave.

### Self-Help Questions on Mr. Fairchild's Article

- 1. In what way does pitch determine the distance a sound travels?
- What governs the intensity of a
- 3. How may one discover the overtones of a note?
- What causes "sympathetic vibration" and how do composers utilize it?
- 5. How is the voice affected by singing against a dissonance?

"I owe my success in life entirely to perseverance and hard work.

"It is difficult to make boots, therefore how much more difficult to make art!"

# Eight Ways for Making One's Playing Musicianly

By E. R. KROEGER

Mr. Kroeger was born in St. Louis, August 10, 1862, was mostly educated there, and that city is still his home. From the time that his student days were over he has been enthusiastically in the profession. For many years he did much concert work and has a repertoire of more than one thousand memorized compositions. Among honors which have come to him are Officier d'Academie (France), Member of the National Institute of Arts and Sciences (U. S. A.), President of the Music Teachers' National Association, and Master of Programs of the St. Louis World's Fair. As an educator he has prepared great numbers of students for successful careers. Of his larger compositions for orchestra, the Lalla Rookh's successful careers. on programs. He also has written many overtures, string quartets and compositions for the organ. Among Mr. Kroeger's most used piano solos are: "Valse de Ballet," Op. 72; "Triumphal March," Op. 88 (also for four hands); "Humoresque Americaine;" "Humoresque Negre;" "Indian War Dance" (also for four hands); "Orpheus and his Lyre;" "Return of the Peasants;" The Japanese Doll;" "Little Masqueraders;" "Tin Soldier;" "March of the Indian Phantoms" (also for four hands); "Egeria," and "Dance of the Elves."

HE TERM "MUSICIANLY" is movements demands the closest inspection. often used, but is it thoroughly understood? In a general way it implies a musician's comprehension of the work in hand. A performance in music is musicianly only when it shows that the performer has a musician's knowledge and experience as the basis upon which he builds his rendition. The amateur or student does not possess these qualities. Therefore he cannot interpret in a musicianly manner unless he is guided by some authority. To the listener his performance is apt to contain flaws which are the result of ignorance. These flaws militate against the accuracy of his rendition, as well as the artistic enjoyment of his hearers.

Listening to an artist of acknowledged rank, one can readily discover the gulf which exists between his performance and that of the student. The technical mastery displayed by the latter may be unusually good. In fact, it may approach that of the artist. But in character, and in mastery of the inner essence of the composition, much will be found wanting.

### Fundamentals of Playing

NOW, WHAT is essential towards making one's playing musicianly? First, there must be a comprehension of the construction of the work performed. Its design or "architecture" must be minutely studied. The strong elements must be emphasized, and the weak subordinated. There must be contrasts in the manner of playing the different themes. Passage work must not be made too important. Climaxes of a secondary kind must not be brought out so powerfully as to cause the principal climaxes to fail in their effect. Sequences must be graduated with care. Repetition should be varied. Codas should be developed with great skill. If they contain the main climaxes of the composition-as is sometimes the case—they should be worked up properly so that their climaxes are telling. If, on the contrary, they are quiet epilogues to the main portions, they should be interpreted with calmness and tranquil-

### The Composition Itself

S ECOND, THE NATURE of the como position must be considered. Take, for instance, Mendelssohn's first Song Without Words. It is suave, gentle, tenderly expressive. The third is the wellknown Hunting Song. Here there is life, animation, rhythmical energy. The "point in these two compositions is altogether different. The third Prelude of Chopin has a soaring, uplifting melody above a flowing bass. The fourth is a tearful, hopeless song over a repeated chord accompaniment. The two are entirely dissimilar. The second number of Edward Schutt's charming suite, "Carneval Mignon," entitled "Harlequin's Serenade is sparkling, vivacious, good-humored. The third number ("Sadness of Columbine") is melancholy and wistful. The performance of one must be totally unlike the

Even in a continuous work, such as a Sonata, the character of the different In the so-called "Moonlight" Sonata of Beethoven, the first movement is full of sad longing. The second is somewhat gay. The final movement is passionate and wild. The rendition must be faithful to the composer's conception of each movement.

### The Recital Program

IN PLANNING a recital program, each selection should contrast with its neighbor as much as possible. The pianist must do all he can to bring out the individuality

Third, the historical perspective of the different compositions must be kept in view. A limited Pastorale by Scarlatti, written in the eighteenth century, must not be treated like a languorous Poeme by Scriabine, written in the twentieth century. The broad, dignified classicism necessary in playing the Largo of Beethoven's Sonata, Opus 7, must not be displayed in the rendition of Liszt's romantic third Liebes-Each generation has its marked characteristics, musically as well as other-

Fourth, every composer has his peculiar individuality. Four great piano composers were born about the same time-Mendelssohn (1809), Chopin (1809), Schumann (1810), Liszt (1811). The music of each of these masters is altogether different from that of his colleagues. Mendelssohn's clear classicality seldom necessitates a deep touch or a lilting rhythm. Sonata. Sometimes we hear of artists who

tender expression, elegance, Breadth of style, vigor and manliness are the dominant qualities to be found in Schumann. Liszt unites brilliancy with mysticism. Nearly all his works are

It is easy to perceive that such diversities make it imperative for the pianist to interpret the composers differently. Even virtuosi sometimes cause Chopin to thunder when it is entirely unnecessary. And rubato as detected in some performances of Schumann's compositions has an irritating effect on the listener.

### The Reading Student

FIFTH, the student should read all he F can about the great composers. He should procure reliable biographies and also essays of a critical and analytical nature. He thus gets definite ideas regarding the composer's personality, his musical growth and his ideals. This will have an influence upon his conception of the various opus numbers.

Sixth, it is wise to examine different editions in order to ascertain the opinions of authorities with reference to the compositions to be studied. Especially is this advisable with Beethoven's Sonatas. The ideas of men like Bülow, Germer, d'Albert and Casella, are worthy of close scrutiny. The student may favor one pedagog in a certain Sonata and another in a different

prefer to use original editions because they do not wish their rendition to be influenced

Of course, editing can be overdone, as is the case with one or two editions of Bach's works. It is better, however, for a student to follow an edition of this sort than to depend upon his own judgment which is likely to be of an acc escent

Seventh, it is understood that what is called "style" must be evident in any performance. "Style" comprehends expression, shading, agogics, accurate phrasing, rhythmical mastery, proper pedaling. Of course, the various kinds of touch must be under control, and a reliable technic, available under all circumstances, must be

Eighth, it is most desirable that the student should hear distinguished artists. It is truly extraordinary how two virtuosi can take the same composition and interpret it so differently. Each possesses an infallible technic, a supreme command over all the factors necessary to a first-class piano performance, and also profound musicianship; yet the results are widely apart. After all, that is what makes highclass piano playing so very interesting. If all pianists played alike, why should the listener hear more than one? The others would be mere repetitions of the first. It is that very difference in the interpretation of great compositions by renowned artists which causes each recital to be a new experience.

The performer is the means of communication between a composer and an audience. His mission is to convey the composer's musical conceptions to the audience with the utmost fidelity. He cannot help putting into his performance something of himself; otherwise he would be a mere automaton. But he must have background which comprises musicianship as well as a technical equipment. Constant study, self-criticism, close observation-these will eventually bring about the

Self-Test Questions on Mr. Kroeger's Article 1. When is an interpretation "musi-

2. Give four fundamentals of musi-

3. How does "historical perspective" influence interpretation?

4. Contrast the styles of Mendelssolin, Chopin, Schumann and Liszt.

5. What type of reading is of particular

value to the piano student? 6. What benefits will be derived from

hearing distinguished artists?

### Erratum

THE reader's attention is called to a typographical error which appeared in Mr. Foote's article on Page 812 of the November issue of The ETUDE. In mentioning the Beethoven Sonata, at about the middle of the second column, instead of being designated as Op. I, No. 2, it should have been Op. 14, No. 2. Though we exercise every possible precaution, these annoying errors will occasionally escape notice till too late to be rectified.



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E. R. KROEGER

### The More I Practice, the Worse I Get

By E. Douglas Taylor

WHY? Well, there are several reasons; it is no dark mystery, and the cure is not far to seek. Just think; the more I eat, the worse my indigestion gets. I heap food into my stomach faster than it can be dealt with; so also perhaps I am heaping musical food into my mind faster than it can be absorbed. If I do less practice, I may be able to give better attention to it and the ideas will not get so jumbled and confused. That is one possible cause and cure.

one possible cause and cure.

Another illustration. The more work I do, the more tired I become. Yes, I must take proper times of rest in between, in order to allow the tired tissues to be rebuilt. With proper rest my work will make me stronger and more efficient. So with practice; I am making demands upon brain and muscle faster than fresh supplies can arrive. There is a certain amount of energy stored up in them which I can at first call upon; afterwards there is a normal rate of growth or renewal of energy. But in practicing for long periods I am making demands above the normal. Rest and sleep are needed to recharge the accumulators. If I continue past a certain point, I have used up my capital and am borrowing funds, so to speak; so that sooner or later I shall find myself burdened with debt, when my enterprises are bound to suffer. Here, then, is another cause, Try the rest-cure.

Then perhaps your practice is unsound. You have allowed yourself to play wrong notes, to stiffen your muscles, to use half a dozen different fingerings. Perhaps you have played too fast, so that the musical patterns were not correctly observed, and wrong things have therefore been registered in your brain and memory. There is therefore a conflict going on between your wish to do the right thing and your acquired impressions of wrong things. Of course, the more you fight the more confused and exhausted you become. You will have to reconstruct your piece by slow and correct practice, perhaps even learning only a few notes at a time, until by degrees the right ideas are built up and the wrong ones ignored and forgotten.

Another cause of deterioration in spite of-or because of—practice, is anxiety. Perhaps you have to prepare a piece for a concert. It goes well, until a week or a few days before the performance, and then a sort of decay sets in. Passages develop new and unexpected difficulties, or memory suddenly begins to play you false. How shall you ever manage to get through your concert? You begin feverishly to do extra practice, and things straightway go from bad to worse. Now in this case the trouble very likely commenced from one of the causes which we have already considered; but, in view of the nearness of your concert, the mistakes seemed much more serious than they would otherwise have done. Anxiety magnified the trouble; fear paralysed the mind: clear thinking became impossible; the imagination pictured the worst instead of the best; and, by a well-known law of psychology, the effort to do the right thing was guided by the imagination into the wrong channel, so that the greater the effort the worse was the result.

Prevention is better than cure, and it would be well to safe-guard oneself against this disastrous condition by avoiding earlier the dangers enumerated. Give yourself a proper amount of rest, instead of doing extra practice, and see if it does not pay better. Your muscles will faithfully reflect your state of mind, and a muddled and worried mind means clumsy and inefficient fingers.

Lastly, a piece may go badly when it is half memorized. In its early stages you give conscious attention to the reading of the notes. After a time, it is partly registered in the sub-conscious (the memory) and, without realizing that you are doing so, you begin to play from memory and to read less carefully. Memory however is not yet complete, and here and there the muscles are controlled by nobody; the conscious mind has lost its grip, the sub-conscious has not yet grasped the reins. Remedy; resume conscious attention to reading until the memory is properly impressed with the right ideas.

All of which is delightfully simple to understand, and only needs perseverance to carry out.

"Until now (1889) they have looked upon this form (song-form) with a shrug of the shoulders, and yet there rests upon it one of the chief factors of music. As regards myself, I have never regretted for a single moment that I have devoted myself exclusively to this branch of music and, with my predecessors, have lifted it into its proper position of honor."—ROBERT FRANZ.

### **Russian Amateurs**

By Felix Borowski

IN SOME respects the most interesting musical amateurs have been those of Russia. The founder of the Russian school-Michail Ivanovitch Glinka-belonged to the dilettanti class without, indeed, achieving the technical mastery of his art that was possessed by his contemporary Mendelssohn. Yet there can be no doubt that the influence of Glinka upon nationalism in music has been profound. His opera, A Life for the Tsar, came as a revelation to the music-lovers of his country. Racial expression in music had been unknown before. Not only musicians in Russia asked themselves whether the ideas of Glinka could not be carried further. There were composers in other lands who felt that the folksong could be made a basis for the building of great works. Meanwhile Glinka walked further down the path which he had marked out for himself, but his achievements were less notable than they would have been had his musical training been more profound and his health been more robust. A second opera—"Russlan and Lud-milla"—followed the first after an interval of six years, but these works, together with one or two orchestral pieces and some songs, represented Glinka's output.

The men who were destined to carry on the labor of nationalizing Russian music after Glinka had been carried to his grave in 1857 did not, apparently, realize that their predecessor's amateurish attitude to art had been at all detrimental to its success. Most of them began as, and some of them remained, dilettanti. Under the dictatorship of Mili Balakirew, five men undertook to carry on the message which Glinka first had given to the world. The five idealists were César Cui, Alexander Porphyrievich Borodin, Modeste Petrovich Moussorgsky, Nicolas Andreievich Rimsky-Korsakow, and, of course, Balakirew himself. At the time that this little coterie set out to build the Russian school only Balakirew possessed any technical skill in music. Cui was a military official who lectured on fortification in the staff college; Borodin had been trained in medicine and was one of the most famous chemists in Russia; Moussorgsky was a lieutenant in the Preobajensky regiment, and Rimsky-Korsakow held a commission in the Russian navy. The pontifical attitude of "The Five" evoked considerable resentment from other musicians who had put themselves through a rigorous course of technical training in the schools. Tschaikowsky expressed something of this irritation in a letter written in 1877 to Nadesda von Meck. "The young Petersburg composers," he wrote, "are very gifted, but they are all impregnated with the most horrible presumptuousness and a purely amateur conviction of their superiority to all other musicians in the universe. The one exception, in later days, has been Rimsky-Korsakow. . . . As a very young man he dropped into a set which first solemnly assured him that he was a genius, and then proceeded to convince him that he had no need to study, that academies were destructive to all inspiration and dried up creative activity. At first he believed all this. His earliest compositions bear the stamp of striking ability and a lack of theoretical training. The circle to which he belonged was a mutual admiration society. Each member was striving to imitate the work of another, after proclaiming it as something very wonderful. Consequently the whole set suffered from one-sidedness, lack of individuality and mannerisms. Rimsky-Korsakow is the only one among them who discovered, five years ago, that the doctrines preached by this circle had no sound basis, that their mockery of the schools and the classical masters, their denial of authority and of the masterpieces, was nothing but ignorance. I possess a letter dating from that time which moved me very deeply. Rimsky-Korsakow was overcome by despair when he realized how many unprofitable years he had wasted, and that he was following a road which led nowhere. He began to study with such zeal that the theory of the schools soon became to him an indispensable atmosphere. During one summer he achieved innumerable exercises in counterpoint and sixty-four fugues, ten of which he sent me for inspection."

Tschaikowsky then proceeded to pay his respects to the other members of the band. "C. Cui," he wrote, "is a gifted amateur..... He himself once told me that he could compose only by picking out his melodies and harmonies as he sat at the piano." Borodin, the composer of the "Pathetic" symphony declared, "has come to nothing for the want of teaching and because blind fate has led him into the science laboratories instead of a vital musical existence." Tschaikowsky believed that Moussorgsky's gifts were more remarkable than those of any of his colleagues, "but," he continued, "his nature is narrow and he has no aspirations toward self-perfection."

It would seem that Tschaikowsky permitted himself some exaggeration of the amateurishness of his colleagues. Cui never, to be sure, became a great figure in the world of art, but he had written three operas at the time of Tschaikowsky's caustic review of the accomplishments of "The Five." Borodin, whom the Russian master declared "had come to nothing," had composed two symphonies before Tschaikowsky had set down in his criticism, and he was even then at work on his opera *Prince Igor*. There can be no doubt that Tschaikowsky was correct in his summing up of Moussorgsky. The latter was, indeed, the most original and highly gifted of the little band, but his writing, strong and individual in substance as undoubtedly it was, was immature and halting in its technic, and, before publication, most of Moussorgsky's work had to be edited and corrected by Rimsky-Korsakow.

### Conservation of Energy in Music Reading

By Emil A. Bertl

CONSERVATION of energy for a reserve fund of strength gives the great pianists their advantage over their lesser brothers. The following plan is offered as an attempt to analyze the common faults, with an added bit of advice as to how to overcome them:

Reading over a number of times the same notes in a succession of measures is a waste of energy. For example, in the following:



if the eyes are trained to assemble all similar measures at a glance, only the notes of the first need be read. Also, when only one voice of the chords changes in going from one to another, it is best merely to bear in mind those which remain, in order to focus attention on the part that changes, as, for example:



Very often a phrase may be seen at a glance to be derived from one chord, as in the following example:



Read only the first broken chord and invert each succeeding one.

Another form of collective reading, which is of value to the more advanced student, is the ability to see a set of notes as belonging to a certain key. This will greatly aid him in comprehending a succession of accidentals occurring suddenly in the course of a composition.

It may be better that two million people, many of whom would be otherwise shut out from music, should get a great work in an imperfect form than not get it at all.

But nothing is to be gained by our denying the obvious imperfections of the present wireless transmissions of music on the large scale.—Ernest Newman.

ROBERT SCHUMANN

OBERT SCHUMANN was at once one of the most lovable and one of the most tragic figures among the great masters of his art. Fate laid a heavy hand upon the blind Bach and Handel, upon the deaf Beethoven, and she made grisly sport with many another illustrious composer who, like Schubert, was condemned to live unhonored and to die unsung. Yet but few of the Immortals had to walk, as Schumann walked for the greater part of his life, in the Valley of For the path which he trod led inexorably to the madhouse and this fact, horrible in itself, was made the more horrible because its victim always saw, as in a glass, darkly, the living tomb in which his life would end.

The relation of Schumann's mental condition to his personal character was necessarily a close one; and it will be necessary to inquire into the former in order to deal adequately with the latter. Schumann's father a bookseller and publisher at Zwickau, in Saxony-had become, through overwork, a chronic invalid even before his marriage. The composer's mother was physically sound but mentally not entirely normal. Friedrich Niecks, who made exhaustive researches into the history of the Schumanns, described her as having "an inclination to a visionary sentimental exaltation combined with sudden passionate outbursts and a propensity to singularity." That Schumann's maternal parent was a sufferer from melancholia was evident from her son's numerous letters to her, in which he implored her to throw off the gloom which enveloped her soul. "Oh, mother," he wrote in December, 1829, "again you can't tear yourself away from the grandfather's chair; you have been sitting there for two everlasting hours, saying not a word, singing a dead old song, stroking up and down the window with your hand . . .

### **Unpropitious Progenitors**

THIS PARENTAGE did not promise much that would be propitious to the children. The elder Schumanns had five children, but none was long-lived and one -Emilie, a beautiful and intelligent girl -became mentally unsound and drowned herself while suffering from typhus fever at the age of nineteen. The tendency of inat the age of nineteen. sanity to repeat itself in families was obvious to everyone, and the mental instability of his mother and his sister must have been sinister reminder to Robert Schumann that, read in the light of his own symptoms, the madhouse might eventually claim him

It must not be imagined, however, that the composer was always a lunatic. He began life as a happy, carefree boy, full of mischief and fun and given to teasing brothers and his playmates. Wasielew-Schumann's friend and biographer, declared that at the age of fourteen the whole being and character of the youth career upon which she had set her heart,

# Robert Schumann

Third in a Series of Distinctive Character Sketches by the Eminent Composer and Teacher

### FELIX BOROWSKI

underwent a change. From that time Schu- he would like to become a piano virtuoso. mann became reserved and lived an inward life, his exuberance being replaced by silence and his ardent spirits by a tendency to passivity and reserve. But he never lost, even to the day on which he was taken to the asylum at Endenich, near Bonn, an inclination to a peculiar whimsical

This article is concerned with the personal character and not with the life of Schumann; but it is necessary to state here that the composer was intended for a legal career and that until he was twenty years of age his study of music was desultory and that of a mere dilettante. It was in order to pursue his training in law that



CLARA (WIECK) SCHUMANN in Childhood

Schumann-who hated the career which was held out to him-was sent to study the Leipzig University.

His character at that time was not such as could have given anything but uneasiness to his relatives and friends. The young man who was almost nineteen years old disclosed no inclination to make a serious study of the subject by which his living was to be gained. He was drinking a great deal more than was good for him Schumann, it may be added, never lost his liking for champagne—and he was totally lacking in any sense of the value of money. His father had died in 1826 and had left his youngest son a small annual income which was administered by a guardian, Gottlob Rudel. To him and to his mother the young man was constantly pleading for funds. "My indifference to money and my spendthrift ways are disgraceful." he confessed to his mother in a letter written from Leipzig in 1830. "You have no idea how reckless I am," Schu-mann continued, "and how often I practically throw money out of the window. I am always making good resolutions, but the next minute I forget and give the waiter sixteen cents."

### Two Momentous Events

MEANWHILE the gods were setting the stage for the two momentous happenings of Schumann's life—his courtship of and marriage to Clara Wieck, and his slow but inexorable progress toward mental eclipse. The young law-student had carried to Leipzig a great love for music as well as a cordial detestation of his legal work. His attitude to the former was that of an amateur, but his mind vaguely toyed with the notion that if he could persuade his mother to permit him to give up the

Schumann took lessons in piano-playing from Friedrich Wieck. Now Wieck was an admirable instructor, ultra-serious, methodical and painstaking in his labors with his students; but he was also narrowminded, austere and hard, his sense of kindness and forbearance atrophied and inert. His principal pupil, and the one from whom he expected marvellous things, was his daughter Clara, a singularly gifted girl who later achieved all the triumphs that were expected of her. Schumann was eteen and Clara was nine when the two in for the first time. Schumann became as an elder brother to the little girl, devising games and making up riddles to amuse her and making up ghost stories wherewith to freeze her blood. "It is easy to realize," wrote Bernard Litzmann in his book on Clara Schumann, "how much sunshine he must have brought into that rather frigid and formal household. He had already given indication of that vein of sentiment which ran so deeply through his character; but it was traversed by a boyish gaiety and good humor and by a whimsical sense of fun which well may have been its natural counterpart.

It is a well-known story how Schumann eventually obtained his mother's consent to take up music as his life's work-consent that had been gained only after Wieck's advice had been obtained—and how, following some foolish experiments with a view to loosening his fingers by mechanical means, he ruined two fingers of his right hand and, at the same time, his chances of becoming a virtuoso. catastrophe was the means by which Schumann became a composer. He was twentytwo years old when he began to take lessons in musical theory from Heinrich



ROBERT SCHUMANN in Childhood

Dorn. The outlook was not very promising and the relentless opposition which came later from Friedrich Wieck when Schumann asked him for Clara's hand, might well have been expected and certainly was not without justification.

### Cause for Uneasiness

WHILE ALL this was happening in Leipzig, Schumann's character was gradually taking a form which must have given uneasiness to those who wished him The romantic side of it had been fostered for a number of years by his passion for the poetry of Jean Paul Richter and there was not, perhaps, any great harm in the strained and exaggerated style in



CLARA SCHUMANN

which Schumann reflected it in his letters. It was a Byronic age and Schumann's friend Rosen probably did not smile when the young composer assured him in a letter that life was "one vast cemetery, the dreamless sleep of death, Nature with no flowers, a peep show broken and without figures.'

There was more reason for concern in the neurasthenic symptoms which dis-closed themselves in Leipzig. In 1831 he was assailed by fears that cholera would put an end to his existence. "Altogether I am in such a desperate state of agitation,' Schumann wrote to his brother, Julius, "that I almost feel like putting a bullet through my head." Later the nervous condition became more serious; and it reached alarming proportions when, in 1833, the young man was notified of the death of his sister-in-law Rosalie. "Do you know," Schumann wrote to his mother ten days after he had learned the news, "I had not the courage to travel to Zwickau alone, for fear something might happen Violent congestion, inexpressible terror, failure of breath, momentary unconsciousness-these overtake me in quick succession, though I am better than I was."

### Intemperate Habits

T IS PROBABLE that the gravity of Schumann's case was aggravated by intemperance. "You have yourself asked Rascher whether I really do drink so much," Schumann wrote to his mother in 1832. "I believe he defended me; I should be the word of the state of the sta not have done so, for there was truth in the story. But as the drinking of Bavarian beer was a prosaic habit rather than a poetic passion, it was not easy to give it up, for it is infinitely easier to give up a passion than an old habit. But if you ask if it is given up, I say with a firm voice, 'yes.'" Yet, Schumann did not altogether justify that last assertion. There were times in which his indulgence in strong waters gave anxiety to Clara, his wife, and to his friends; but, as Niecks reminds us, "it must not be supposed that he was at any time a sot." There was an-other habit, too, which Schumann never relinquished—the habit of smoking strong

Interesting as the gradual development Schumann's mental instability might be to a neurologist, there is no necessity to enlarge upon it in this sketch. It will suffice to say that the master's illness grew graver with the passing years, although there were apparently periods of remission. Already in 1833 he was unable to live above the ground floor of a house, as even a slight altitude caused dizziness, nausea and a desire to throw himself to the ground beneath. Early in the '40s his nervous system collapsed. "Robert did not sleep a single night," Clara Schumann wrote in her diary in 1844. "His imagination painted the most terrible pictures; in the early morning I generally found him bathed in tears-he gave himself up comhad been appointed musical director, that the final catastrophe occurred.

On February 6, 1851, Schumann wrote a letter to his friend Joseph Joachim— "a capital letter," Clara noted, "such as he so well understands how to write" -and that communication seemed to contain what Litzmann termed "a shuddering and sinister undercurrent of prophecy. have often written to you in invisible ink," the master said to his friend, "and between the lines runs a secret writing which will come to light later on . . . My music is silenced now, at least to the outside world. I must end now," he wrote in conclusion. "It is already growing dark." Four days after the writing of this letter, Schumann was seized with violent auditory illusions. He seemed to hear the note "A" unceasingly.

### Another Illusionist

SMETANA, the Bohemian composer, who, like Schumann, died insane, suffered from a similar illusion. The unfortunate master soon heard chords and finally whole pieces as if played by a full orchestra, and the last chord continued sounding in his ears until he began to think of another piece. On the 17th Schumann rose from bed to write down a theme which, he said, an angel had sung to him. "When he had finished," Clara wrote in her diary, "he lay down again and all night long he was picturing things to himself gazing toward heaven with wide-open eyes. He was firmly convinced that angels hovered around him revealing glories to him in wonderful music Morning came and with it a terrible change. The angel voices turned to those of demons, and in hideous music they told him that he was a sinner and that they would cast him into Hell."

Schumann was in no doubt as to the significance of these terrors. He begged his wife to leave him in case he sought to do her an injury. The night of February 26, he suddenly jumped up from bed and declared he must have his clothes and must go to an asylum as he had no longer control over his mind. He was persuaded to go back to bed, but the following day Schumann left the house and attempted to commit suicide by throwing himself into the Rhine. He was rescued by some fishermen and conveyed to the asylum at Endenich, and there he died in utter eclipse of mind two years later. What was the precise disease which wrought this tragedy in Schumann is still a matter of some doubt. The general opinion in Germany seems to have been that the master suffered from softening of the brain; but Dr. P. J. Möbius, a neurologist of Leipzig, published in 1906 a brochure which discussed the composer's trouble and which the author declared had been dementia praecox.

T IS a remarkable proof of the sweetness of Schumann's character that, in spite of the nervous irritation which so continually beset him, he should have been so lovable and so kind. Few men are able to remain heroes to their wives, but Robert Schumann was a hero to his. They were touching words which Clara Schumann wrote to her children directly after her husband died. "Ah," she said, "if only you were a little older and more capable of understanding, that you might have known how to appreciate him; for he was a man of godlike qualities, one who had few equals. What heavenly benevolence he felt toward all men, how he protected all young and struggling artists, he who knew nothing of envy or jealousy! How he loved you and me! And this was your father whom you have now lost and for whom all Germany mourns." Nor were these the expressions which might naturally have been expected from a wife so recently bereaved. Every word that Clara Schumann set down was true.

pletely." It was when the Schumanns Composers, like many other musicians, went to live at Düsseldorf, where Robert are notoriously jealous, and the greater and the more original they are the less able are they to see the greatness of others. Schumann was an exception. A critic as well as a composer, he was untiring in sounding the praises of music and musicians whose art appeared to him to be noble and good. His championship of Chopin, of Berlioz, of Brahms, are familiar examples of the master's generosity as well as of his critical perceptiveness. And, even when he was unable to praise, Schumann never stooped to the harsh and bitter

> N OR SHOULD there be left unmentioned the sterling honesty of the man. Having been presented by Richard Wagner with the score of "Tannhäuser," Schumann wrote of Wagner's music to his friend Mendelssohn: "Wagner has another opera ready. 'Certainly a clever fellow full of mad ideas and infinitely audacious the aristocracy are still raving about 'Rienzi'-but he is incapable of conceiving writing four beautiful bars, indeed hardly good ones, in succession . . music is not a whit better than 'Rienzi,' indeed more feeble, more forced. But if one says so, 'Oh, jealousy,' they say: so I say it to you alone, for I know that you knew it long ago . . . ." But a few days later Schumann, who had heard a rehearsal of "Tannhäuser" at Dresden and who had been more favorably impressed with the work, hastened to write to Mendelssohn: "I must withdraw much that I wrote to you after reading the score; on the stage everything works out differently. I was greatly affected by much of it."

> In connection with this passionate sense of right and justice there existed with Schumann an all-pervading love for humanity. His tenderness to those who were near and dear to him was unbounded. "To you alone I owe my happy life, my prospect of a cheerful and cloudless future. May your child prove himself worthy and respond ever and always to his Mother's love by leading a good life." Thus Schumann wrote in his eighteenth year to his mother. And to his wife the composer was never-failing in loving kindness and affection.

> Fräulein Steffen, a close friend of the Schumanns, related to Niecks how the great man once enlisted her assistance when he wished to prepare some surprise for his wife's birthday. He begged her to teach his Geburtstagsmarsch (Birthday march), composed for the occasion, to the two elder children, Marie and Lieschen, aged eight and six, (but on the day it was played by the father and the elder child); and a few days later Schumann again called her. "When I entered the room," Frl. Steffen "a messenger was laying out hat boxes on the pianoforte, and Schumann beckoned to me. The hats were inspected and admired one after the other, and finally the loveliest and costliest one was chosen

### With His Children

-nothing was too fine or too dear for his

THE COMPOSER'S relations with his children were not less happy. However busy Schumann may have been during the day, it was generally under-stood that the latter part of it belonged to him and the little folk. He was given to the expression of his roguish and whimsical humor more with them than with grown-up people. As an example of his love of teasing, Marie, the eldest daughter, narrated that once she and the other children met Schumann on their way from school. The composer was walking with Wasielewski, on the other side of the street. "We ran across and said good morning and offered him our hands," she said. "He pretended not to know us, looked at us for a moment through his glasses and then said, 'And who may you be, you dear little (Continued on page 63)

### A New Picture of Edward MacDowell

By An American Novelist

VERY FEW people know that many have been an old-style musician with a music and have played instruments greatly to their delight. Mark Twain enjoyed playing the piano hugely, George Ade is devoted to music, as are Owen Wister, Rupert Hughes, Robert Hichens, Dr. Frank Crane. These and many other writers studied music with the view of becoming professional musicians. Upton Sinclair has recently revealed that this was his intention, long years before he wrote "The Jungle" and other successful novels. It is surprising to learn that he studied seriously for some time with Edward MacDowell. His picture of the famous American composer at that time is very graphic and very human. In a recent issue of "The American Mercury" he says:

"When I first heard of Edward Mac-Dowell, I was a poor student, sixteen years old, living in a top-story room in a lodging house in New York. There were two other students in the house, one the son of the widow who kept it. He was a musician, a poet, a religious mystic, and sad to relate, something of a sloven. I recall the windowless cubby-hole in which the other student and I sat and laughed at the poetic eccentricities of Stephen Crane, and listened while the young piano genius played his music, and explained what he thought it meant.

"This youth wrote to Edward Mac-Dowell, and was invited to call, and came home with the rapturous tidings that the great composer considered him to have remarkable talent, and had offered him free instruction. Thereafter, as you may believe, there was a great deal of MacDowell in our conversation, and a great deal of MacDowell music from the elderly piano. One of the first reports I remember vividly: the great composer had instructed his new pupil to get his hair cut and to wash his neck. 'The day of long-haired and greasy musicians is past, Mr .--. Since the young man was soon to become a successful church organist, we may believe that this lesson was in order!

### At Columbia University

 $^{\text{4.6}}A_{\text{from the College of the City of}}$ New York, and went up to Columbia University and registered as a special student, with the intention of acquiring all the culture there was in sight. There were two courses in general music, one elementary and the other advanced; they were given by MacDowell and an assistant. them both in successive years, so during those two years I spent one or two hours each week in the presence of the composer. There were, I think, not more than a dozen students in the class. I remember times when there were only six or eight present-which gives you an idea of how much Columbia University valued genius

"Edward MacDowell was the first man of genius I had ever met. I was going in for that business myself, or thought I was, so I lost nothing about him: I watched his appearance, his mannerisms, his every gesture, I listened to every word he said and thought it over and pondered

"He was a man of striking appearance, in spite of his best efforts to avoid it. He was robust and solidly built, and his moustache did its best to make him look like a Viking or a Berserker. His eye-brows also wanted to stand out-he could easily beautiful and inspiring human art.

of America's leading men of letters mop of wild hair, slightly tinged with red; have been actively interested in but he kept it carefully trimmed, and was extremely neat in his dress, trying in every way to look like an American banker. He had an expressive face, and his lips, I remember, were especially sensitive. had some difficulty in restraining his gestures, and he could not help making faces at things he did not like-musical sounds, and also words. There were words that affected him as physical pain, he said, and cited the word 'nostrils,' and showed with a face how much it hurt him.

"He differed from most musicians whom I have since met in being a man of wide general culture. He had read good literature and talked wisely about books. I got the impression that he was something of a rebel in his political thinking, but I cannot recall a single specific saying upon this subject. But he was certainly a friend of every freedom, and of every beautiful and generous impulse. He hated pretense and formalism, and all things which repress the free creative spirit.

### Judging Balzac and Garland

FECALL just two of his literary judgments. I had been reading Balzac, and got tired of him. I said that when you once got to know that world of sordid avarice and corruption, you had had enough of it. And MacDowell said, 'You are right. I can't read Balzac.' The other judgment was upon a novel of Hamlin Garland, the title of which I have gotten. I have the impression that Mac-Dowell knew Garland personally, and spoke with sympathy of his Single Tax activities, and of his courageous realism. The novel in question had to do with a man of the Rocky Mountain trails, and how he went to England and defied the aristocracy in their lairs. I said that the first part of the book was interesting, but the latter part was unreal. MacDowell said, 'I can't see how he could write such stuff; and when I see him, I shall tell him so. If a man like that went to England, was introduced into social life, he would be so scared he wouldn't know which way to turn.' Talking with him one day I said 'You are not a man of words. Why do you try to lecture in words? You ought to play us the music and talk about it before and afterward.'

"Being a really great man, he was willing to take advice, even from a boy. He began hesitatingly to try it, and in a very short time his class in general musical culture was spending its time listening to MacDowell play music, and then asking him questions about it. That, of course, was horribly unorthodox and unacademic, and it was obvious that a professor pursuing such a method would get into trouble with Nicholas Murray Butler. There was only one other professor in the whole university doing anything so presumptuous, and that was George Edward Woodberry; in a room over at the opposite end of the campus he was reading us poetry out of Palgrave's 'Golden Treasury.' course, Woodbury, like MacDowell, was fired by Butler, and Columbia University died. These were the two men in the place who did most for me. They helped me to understand the true spirit of beauty, and to assert and defend through my whole life the free creative attitude. Of the two men, MacDowell was the more dynamic, for Woodbury was a little pessimistic and very sad. But MacDowell was a fighting man.

"He believed in America. He believed that things could be done by Americans. He believed that students came to him in order to go out into the world and make

# The Pianist's Daily Dozen

By CHARLES B. MACKLIN

Part II

This set of finger gymnastics, to be done away from the piano, is from a book which will shortly be ready for the market. The author is a wellknown teacher who has made a careful study of the development of the

pianist's hand, and who has been most successful in putting his discoveries into practice. His language is so transparent that even the beginner-student will be able to grasp the meaning and to put it into practice.

HE FALLEN bridge is caused by the muscles and to locate the nerve chanclose the hand, or make the finger strike the key, as the case may be. The remedy, therefore, is to strengthen these muscles; and the simplest means is to grip the fingers rapidly and tightly into the palm of the hand. A small rubber ball, or sponge ball, may be used, and it is better to do so, on account of the resistance offered to the striking muscles. This exercise, like those for the arm, should be done both rapidly and slowly; the latter without the ball.

First: Grip with all speed and suddenness possible, and as tightly as possible, holding the grip for about half a second, and then throw the fingers outward as rapidly as they were first clenched. Repeat four or five times at most waiting a second or two between grips.

Second: Using no force whatever, and with the whole hand limp, very slowly draw the fingers and thumb into a fist, taking care to make the action continuous. At the end of the gripping action the fist should be as tight as when closed suddenly. Hold for about a second, and then release by imperceptible but continuous de-

Before proceeding with the third exercise, the student is urged to study carefully the following text, and in so doing, to refer constantly to the illustrations.

Whenever the bridge of the hand automatically sinks in refusing to support the hand behind the fingers, the fingers have no firm base from which to work. In addition, the depressing of the bridge takes away from the fingers the ability to lift, because this action in itself lifts the fingers. The result of such a position and such a condition is that no firmness nor evenness of touch is possible.

Most of us have had the experience, at

some time or other, of throwing a ball or a stone when the foot slipped as we were in the act of throwing. Then, two things happened: first, we threw ourselves about as far in proportion to weight as we threw the ball; and second, the ball did not go in the expected direction. This is precisely what happens when we throw or drive the fingers from a base which is allowed to move, in the act of driving. There is a reaction, backwards, up the hand, wrist and forearm, which disturbs \* the position for the next stroke; and the finger does not strike with the expected force. It may be greater force, but it is generally less. The point is that the amount of force is beyond our control unless the pivot of the movement holds firm. The pivot is the bridge of the hand.

THE THIRD exercise should follow the first two. It consists simply of a thorough massage of the whole arm and hand, followed by a brisk rubbing or skindrill. For the latter, the hand is the best means, though some use a brush.

The effect of the massage is to overcome any slight strain which may have resulted from the two previous exercises; whilst the skin drill, or rubbing stimulates circulation, begetting a healthy tone to the tissue of the arm and hand.

In performing the massage the student should endeavor to trace out the lines of

weak flexor muscles-those which nels from triceps to nail-joint and to massage fairly deep. A little practice will soon enable the student to locate muscles and nerves, and this will insure the work's being done where it is of the greatest ben-

### Position of Hand and Arm

A GREAT number of technical difficul-ties, especially with beginners, are due tố faulty position.

Before coming to a definition of good position, it may be well to point out that the experienced player uses a great variety of positions, according to the effects he desires to produce; and that his own comfort and ease in producing these effects will be the chief factor in determining these positions. It may also be pointed out that we cannot put down a position rule which will apply equally to all types of hands simply because we cannot put down a rule which will fix the size and proportion of all hands in the same mold. We can only formulate a position principle which will be applied according to the type of hand.

The height of the wrist, which greatly influences the position of the bridge and fingers, is itself greatly influenced by the proportionate length of the thumb-more, perhaps, than by any other factor. If the thumb be long in proportion to the fingers, the wrist will take a higher position, in order that the thumb shall not be so far on the keyboard as to be in the way of the fingers when turning. A higher wrist, of course, tends to draw the thumb toward the edge of the keyboard, whilst a short thumb demands that the wrist be lowered sufficiently for the thumb easily to reach the

Another important factor frequently overlooked in determining the height at which the wrist can be of the most service is the proportionate length of forearm and upper arm. Where the upper arm is longer, the elbow, obviously, must be low; and in this case the curve from elbow to nailjoint will usually have its apex at the wrist. But a short upper arm will often leave the elbow above the level of the keyboard, and in this case, for most purposes, the curve from elbow to nail-joint will have its apex at the bridge. In this, as in all technical matters, observation and common sense are indispensable.

Though countless variations from normal may be practiced by experienced players in actual playing, it does not follow that there is not one good normal position. Not only is there a good normal position, but there is an essential position for the student, which, however it may vary with different types of hand and arm, is determined by the same basic principle in ness of these fingers is due more to the

each case. The determining of position is of such importance that the whole technical development may be said to depend upon it; for what may be done with ease and freedom in one position may be wholly impossible in 'another.

### Hand Position

I N "Elementary Piano Pedagogy" I described what may be considered as the principles which must govern hand position, and I quote from page 100 to page 103 of that book:

"An elementary knowledge of applied mathematics tells us that the nearer we come to a continuous curve, the greater the potential strength." (Compare again Figures 3 and 5.)

"If, therefore, we make the arm follow a continuous curve or line, from elbow to nail-joint, we are applying what the engineers term the laws of 'strength and stress.'

'The height of the curve will vary with the size of the hand and arm. The apex will vary according to physical type, and also according to the thing to be done. The apex may be at the wrist, with the hand falling from there, or at the bridge, with the fingers falling from there. In neither case must the curve be so sharp as to result in a cramped position. But the one line must be followed, and nowhere must the curve be allowed to become concave. (Compare again Figures 1, 2 and 3 with Figures 4, 5 and 6.)

"If the wrist be allowed to drop below the line from elbow to bridge, the muscles must then pull up-hill; nor can the weight of the arm be supported by the fingers, as smoothly as with a convex curve." exception to this, in actual playing, is that many pianists find it an advantage to drop the wrist slightly below this line in difficult passages, in order to prevent the fingers from running away. This compelling the muscles to work up-hill has the effect of "putting on the brakes," so to speak, and, if not overdone, improves con-

trol in certain types of hands.)
"If the bridge be allowed to drop below the line from wrist to second knuckle joint, the finger stroke is thereby taken away. If the last joint of the finger be allowed to become concave, the stroke will be uncertain, as the full weight of the stroke cannot then reach the tip of the finger.

"The second point about hand position is that the hand be level at the bridge, from fifth to second fingers.

### Those Weak Fingers

THE TENDENCY of the average hand is to fall away at the fourth and fifth fingers; and much of the clumsiposition in which they are usually held than to the fingers themselves. To allow these fingers to droop to the side at the bridge is to put them in a position in which they can make only a diagonal stroke at the key, instead of a straight stroke, as is made easily by the second and third fingers. The position should be such that all fingers have an equal opportunity to strike.

"The third point about hand position is that it shall be at a height above the keyboard which will allow the free passage of the thumb under it. This is of the utmost importance in scale and passage playing. The thumb itself should lie squarely on its edge, the last joint slightly turned toward the fingers.

"The fourth point about hand position is that, when spread, the hand must spread fanwise-the middle finger as the middle rib of the fan, and so remaining; and the first and second to one side of the center, the fourth and fifth to the other, and so remaining. The general tendency of the fingers is to go all in one direction, leaving the thumb in an isolated position, and the fingers out of line; but in any type of double-fingering the disadvantage of this position is obvious. In playing consecutive sixths, for example, the second finger must lie easily over the note it is to play, because as soon as the thumb is released the second finger has work to do. If we take any position other than this, additional movement is needed to bring the second finger over the note it is to play; and added movement means added time. A position in which no change is required is manifestly superior to one which must be changed."

### **Convex Joints**

THUS WE SEE that from elbow to finger-tip every joint must be held convex, as in Figures 1, 2 and 3. In Figure I a somewhat flatter curve is shown, with the apex at the bridge. In Figure 2 a higher curve is shown, with the apex at the wrist. As already explained, the position in Figure 1 will be more suitable to a short thumb, and that in Figure 2 to a long thumb. In general, when the thumb, measured from tip to the end of the third joint, is much longer than the third finger, it is a proportionately long thumb. A thumb of a length equal to that of the middle finger is slightly below average.

Figures 4, 5 and 6 show typical defects. At Figure 4 the elbow is low, and cramped outward at an awkward angle, allowing no freedom of the arm; and the wrist is dropped to a concave angle, thus preventing the weight of the arm from being carried by the fingers-an essential in all good tone-work.

At Figure 5 the bridge is broken to a concave angle, thus weakening the base from which the fingers must work, and also depriving the fingers of their ability to lift, as discussed already. In addition, the hand tips over to the side, throwing the fourth and fifth fingers into a cramped and useless position, from which they can make only a diagonal stroke at the key. Compare this with the position of these fingers as shown in Figure 3.

Figure 6 shows, in an exaggerated form, the concave last joint—a common defect, the remedy for which is given in Exercise 7 (Figure 11).

# Happy New Year To All Loyal Etude Friends

The Etude herewith steps into its forty-fifth year which will be by far the greatest year in its History. We welcome our readers to a veritable feast of fine things.

### Exercise 4

THE DROOPING of the hand at the SOMETIMES all the fingers partake of fourth and fifth fingers is so common S the general tendency of the fourth and and so serious a defect that a special exercise for its correction is of value. One of the best is as follows:

Drop the left fingers at right angles to the hand. Place the right thumb on the left bridge at the second finger, and bring the right fingers under the left fourth and fifth fingers (Figure 7). Then press down



with the thumb and pull up with the fingers, thus raising the left fourth and fifth fingers above the normal level of the bridge (Figure 8).



Raise these joints several times, holding them in the raised position for two or three seconds, and keeping the left knuckles as free as possible. After a little, try to raise them of their own power. Reverse for the right hand.

### Exercise 5

NOT INFREQUENTLY the defect noted immediately above involves the wrist itself, causing the whole of the outside of the hand to drop away into a position of extreme weakness. Pupils thus defective often try to correct the defect by cramping the elbow outward at a sharp and awkward angle (Figure 4). Not only is this unnecessary, but also it is harmful, on account of the extremely cramped and awkward position of the arm. An excellent remedy is to turn the whole hand and forearm, thus:

Bring the left arm across the body, back inward, palm outward, thumb downward. Then, with the right, twist it as far as it will go, gradually bringing the palm upward and the fifth toward the body (Figure 9). Hold the position for two or three seconds, release for as long, and repeat two or three times. Reverse the process for the left hand.



### Exercise 6

fifth to turn inward, and to strike diagonally at the key. While this is usually due to a faulty bridge position, and may be somewhat overcome by a good bridge position, it is of additional benefit to twist the fingers outward as far as they will go without pain.



### Exercise 7

ONE OF the commonest of position defects, and one which pertains also to finger action, directly affecting the stroke itself, is the concave last joint.

To correct this tendency, bend the nailjoint inward, making it form, if possible, less than a right-angle (Figure 11).



### Good Music—Bad Piano

### By George Coulter

A BRICK wall is scarcely a suitable canvas for an oil painting; neither is a gimcrack piano a fit medium through which to express the refinements of piano playing. A piano tonally deficient or wanting in responsiveness will be hopelessly inadequate to display the beauties of such music as Grieg's, for instance, most of which is of the lyrical type and depends for effect on extremely subtle nuances of tone.

A pupil seeking to play highly poetical music on a tin-can piano is utterly bewildered: the music remains a mystery and a puzzle to him. He is the victim of his teacher's good taste and poor sense. Unless he has a piano capable of eloquent articulations he should not be asked to play Grieg or Skriabin or a host of lesser composers who emphasize the more singing qualities of the piano.

Pianos are often as varied in function and scope as the vocal instruments of human beings. The effects of sostenuto and tenuto will not be apparent on a piano with a feeble sustaining pedal; and, if they are attempted, a wrong impression of the music is gained.

"American educators are awakening to the fact that music is an essential factor in the training of our youth. They are learning that any system of education that omits music is defective. We are coming to understand that we cannot build permanent democracy on a purely bread and butter philosophy of life. We want our children not only to learn how to make a living, but also to know hore to enjoy the living after it has been made. Music adds immeasurably to the joys of life."—Dr. Thomas W. Nadal.

### Another Way to Teach Harmony

### By Dr. Annie Patterson

of Harmony-or the science of chords series, we arrive (using white notes of and chordal progression—forms a very needful part of the student's complete education. Whether it be in the ability to recognize modulation from key to key, or as a very essential aid to rapid and reliable memorization, acquaintance with the nature and combinations, as well as the sequences of the chord, or word in the musical sentence, immensely adds both to the pleasure and value of an intelligent study of music in all its departments.

Now the usual way of teaching Harmony, by gradually working through chapter, or the various graded exercises of any of the many excellent text-books on the market, though necessary in ordinary class-teaching, often hinders rather than helps a student who desires, at the start, to have a well-defined notion of the subject as a whole. It happens, therefore, that many teachers—wisely, we think—have plans of their own with particular pupils, by means of which they endeavor, more attractively, to bring harmonic matters before an inquiring, and especially a gifted mind. Let us imagine that a promising student has a very fair knowledge of organ or pianoforte playing, and that he earnestly desires to get an all-round grasp of the science of Harmony, or chord-building, so as to be able, without much delay, to analyze and even construct for himself. To bring such a one, step by step, through dreary series of triads and their inversions, followed by the "fundamental" discord group, and finally to teach him the more advanced chordal combinations, covers a period of many lessons, the chief feature of which is the correction, by the preceptor, of rather dull figured-bass exercises which generally leave very little definite impression on the pupil's mind.

A preliminary method might be suggested to remedy, or perhaps alleviate the monotony and delays of such harmonic study. In the case of a student with fair theoretical knowledge, why might not a bird's-eye view, for instance, of the subject be first given—the whole series of possible chordal combinations from any one given note? Thus, suppose from the note Middle C, a series of superimposed in Harmony-studying is worth a fair trial.

No musician will deny that a knowledge thirds be built up, at the seventh of the piano only) at the double octave above the ground-note, Middle C.

In this rather ultra-modern combination of eight distinct sounds, counted inclusively, there are practically all the primary chords used in diatonic harmony. 1, 3, 5 gives the tonic (major) triad; reduplicated, at higher pitch, by the dominant and sub-dominant triads, respectively reckoned by the intervals (from the ground-note) 5, 7, 9 and 11, 13, 15. Similarly two key-related minor triads may be picked out, which we may, on similar lines, indicate as 3, 5, 7 and 9, 11, 13. These, a fairly advanced student will recognize as the relative minor key-chords of Dominant and Sub-Dominant respectively, the relative minor triad of the ground-note C being also possible of early demonstration by adding still another third (upper E) to the chordal column. Again, the succession, 7, 9, 11, gives the diminished triad; the dominant from groundnote (being added) supplying the chord of the Dominant Seventh, 5, 7, 9, 11. Similarly may be pointed out the tonic major seventh (1, 3, 5, 7), and the dominant major ninth (5, 7, 9, 11, 13); and so on with secondary sevenths.

This general view of chordal combinations can, we think, all be explained to an intelligent student at one lesson. The next step might be the doubling of triads, and the "resolution" treatment of the discords named. Figuring, a somewhat arbitrary device, might follow, with a clear exposi-tion of the means of reckoning; that is, "upwards, inclusively, and by number of names of notes." Along with this harmonic aspect, the chordal possibilities of any one note (as in melody-harmonization) could be shown. Thus 5 (G) can take its own bass, or a bass a minor third, or major fifth below. Only when all this "diatonic" means of harmonization is grasped, may the possibilities of chromatic alteration be explained. But such a start

### "Breath" Marks

### By Dorothy Bushell

THESE are indicated by the sign resembling a comma. The young student should be informed that they do not signify an actual pause; the flow of the melody must not be broken, even though such a mark may appear in the middle of a phrase. Liken such a phrase to an incoming wave that appears to give a momentary pause at its crest before it turns over on its way to the shore. Actually, it is a mark of punctuation, and is known as the "caesural pause," being analogous to the same thing in metrical verse.

All teachers are aware that young students have a habit of making their own "breath" marks at the end of nearly every bar. This usually arises from inability of the left hand to keep pace with the right which generally appears to be the easier

hand in sight-reading. Although the lefthand work may be comparatively simple, there is always this tendency to take the "hand breath."

This may be remedied by encouraging the pupil to read ahead, even a bar or two, so that while the right hand is moving into the next bar, full concentration can be given to the left hand. In a simple study the right hand is usually in the diatonic scale and needs little attention, leaving greater freedom for carefulness in left-hand work.

When a pupil has developed the distressing habit of taking these "hand breaths" the fault can soon be remedied by getting him to play a phrase or two, many times, over and over, keeping the eye a bar or so ahead as suggested.

"The constantly heard clamor in America for a national movement in music may be considered as an indication not only of a growing musical taste and a recognition of music as a cultural force, but likewise as a stimulus of the greatest

value and importance to both interpreters and composers in this country. For their performances and productions must necessarily be colored by the cultural conditions they find here."

-HAROLD BAUER,

# Beethoven's Piano Sonatas and How to Teach Them

### By FREDERICK CORDER

Professor of Musical Composition at the Royal Academy of Music, London, England

### Sonata No. 12 (Funeral March Sonata) A Flat Major, Op. 26

THIS IS ONE of the popular Sonatas, perhaps because of its highly unconventional character. It hardly comes within my province to discourse to you concerning the conventional way of laying out a Sonata, but you can hardly fail to notice that all those we have as yet considered are built on similar lines. In most of those which are yet to come the composer has varied his scheme in every possible way, omitting one or other of the movements, even as in the present case, the important first movement. Here are a few of his experiments:

Sonata 12. Air and variations for first movement.

Sonata 13 (Eb). Fantasia; movements

Sonata 14. (Moonlight.) No first movement at all.

Sonata 17. (D minor.) No Minuet or

Sonata 18. (Op. 31, No. 3.) Both Minet and Scherzo. No slow movement. uet and Scherzo.

And so on.

Owing to the unusual collection of movements some people have argued that the present example is really a Suite, and not a Sonata at all. But as all the movements are perfectly easy to understand and a composer is not tied down to a particular program, I cannot see that it matters what

There is an odd story connected with this opening melody. Thackeray, in his novel of "Philip," having occasion to make his heroine, Charlotte, play the piano, tried to invent the name of a piece and expressed ardent admiration for-I cannot quote his exact words-a beautiful piece by Beethoven, called "The Dream of St. Jerome." Straightway his readers flocked to the music shops, demanding this piece, or to be told where they could procure it. The publishers rose to the occasion and taking the most admired melody of Beethoven's they could think of, had it duly reprinted and put forward under that title. Alas! I have had a copy in these hands.

Beethoven has laid out his melody without much consideration for the comfort of the lower-grade player. Care must be taken in the third and fourth measures to subdue all the under parts, or the melody, which you can only just reach, will be swamped. Resist the temptation to hurry at 17, caused by the sudden ease of the passage. The rather difficult trill in 23 and 25 can be best

managed thus:-



It is too unkind to expect you to make a regulation trill with the fourth and fifth fingers. It would help matters to cover up the unavoidable gaps by adroit use of the

pedal on the third beat of each measure.

The phrasing of the first Variation is clearly faulty. The second and third measure. ures are on a pattern with the first and could easily be made to overcome the awkward breaks caused by the leaps of the melody, as in-



As generally played, the groups of 32d notes are distressingly uneven. Measures 52 and 54 are awkward to finger. Try this



In Variation II the bass takes on the melody. The slurring of the first two notes of each measure is intended to be continued in the corresponding measures, but not in the others. Mind not to clip the time when you get to 84. The right hand must be very limp throughout this

Variation III is in the alarming key of seven flats, but there are not many accidentals, so if you will take the trouble to mark in the C flats and the F flats wherever they occur you will be quite safe. The sforsándos want to be well marked,

and everything else quiet.

Variation IV has an extremely legato right-hand part, with a persistent syncopated accent driven upon the 3rd beat of every measure. The left hand meantime takes no heed of this, but plays lightly staccato all through, except, I should imagine, in measure 162; but as to that, nothing is indicated.

In Variation V the melody is at first hidden up in the triplets of the right hand part, but after eight measures it appears as a middle voice, when the top part must retreat into the background. Measure 178, in which this change takes place, requires care to keep even. Beware of chipping the time on the second beat of 186. Count "one and two and three and" for several The last Eb of the melody measures here. in 180 and 192 had better be taken with the left hand. If there is not room to turn it down into (above, rather) the lower stave, mark it L. H. At 204 take care not to hasten. On the contrary, this Coda melody should be rather dragging

and sentimental, keeping the middle six- of the eighth measure, to have changed teenth-notes as soft as possible. At 216 let the base part have his last dying words with a slight crescendo.

### The Scherzo

THE SCHERZO is marked Mólto Allégro, but see that you do not start it at a pace that you cannot maintain when you come to the difficult running part at 45 and, worse still, at 52. Also listen to the opening phrase, and try to make it sound like two voices, not one; that is to say, hold on the top Eb in measure 2 while the B. C. sounds much softer beneath it. And so, of course, all through. Listen also to the part in double 3rds (17). You will find yourself always in danger of making the lower notes overpower the upper ones. Also at 27 and 28 the turning over is difficult. I think it is best to turn over the 2nd on G (in 27) and the 3rd on B (in 28). In case you will have increased your pace (which you are pretty sure to have done) you have a chance to recover it at 41. Not that you want to make a habit of letting pp involve "rall." When you get to the difficult part (52) see that you have no uncertainty about the left-hand fingering, and practice that hand well by itself.

The Trio is easy going, but you need to mark the phrasing, as the accent is so uniform. That is to say, at 71, 73, 79, 83, and 87, the half-notes are not to be held for their full length. Hum the melody, taking breath at these points and you will see what I mean.

### The Funeral March

THE "FUNERAL MARCH" for the death of a hero (there is no more reason for putting this title in Italian than in Greek or Latin) is not difficult, as you have plenty of time to look ahead. In this connection I would remind you that the accent needs to be thought of as it occurs in that word "look a-HEAD, look a-HEAD, a-HEAD, a-HEAD;" that is to say, you want to join each sixteenth-note on to the long note that follows it, and not, as the printed group misguides you, to think of it as belonging to the *preceding* dotted note. This advice sounds clumsy when put in words, I know, but musical notation is a clumsy and inadequate affair, as I keep telling you. For instance, it would have been much more comfortable, at the end

the key-signature to two sharps and so have written the next eight measures in B minor instead of having it in a maze of

By the way, to make the march sound properly sombre and dignified the bass wants to be in octaves all through. But wherever it goes below F, Beethoven had to content himself with single notes, because of the short compass of his instrument. If I were you I should add octaves at least to the arpeggioed bass in measures 2, 6, and corresponding places. increase in difficulty is trifling. In the Trio, the chords marked trem. are played with an indefinite number of repetitions, to imitate a roll of drums. It may interest you to know that this march was originally written for orchestra (in G minor), which accounts for its unpianistic character. In the Coda, if you try to dispense with marking in the F flats you are simply hound to make a mess of it. The chord on the 4th beat of 71 is really very trying to read. In fact, this movement ought to be memorized strictly by ear, and the notation ignored.

### The Humiliating Finale

THE FINALE, whenever I look at it, always awakens a humiliating recollection in my mind. When I was a small boy a well-meaning great-aunt offered to give me five shillings if I would learn the Funeral March Sonata. I obtained the coveted reward, but it was somewhat reluctantly paid, my performance of the last movement not winning the full approval of my great-aunt, nor indeed my own. I had found it abominably difficult. And whenever I have taught it, during the many subsequent years, I have always been reminded of the mistakes I made and the struggles I went through in first learning it myself. For instance, I was too young to appreciate the imitations between the two hands, and consequently failed to make the left hand seem the principal part in the middle of 6. At the middle of 32 I kept losing my grasp of the syncopated accent, failing to see how allimportant it was to mark steadily a stress on the Ab of the left-hand persistent figure, aiding this by a corresponding accent in the right hand on the D4. The syncopation is not difficult. It is the persistence of it, for no less than twenty measures, first in one hand and then in the other, that upsets one.

After the middle part, in C minor, look to that chromatic passage in broken thirds leading back to the opening subject. It rises smoothly crescendo until the middle of the 100th measure, when two things happen, which can help each other, the sudden piano and the return to the subject. Make the break in the middle of that measure a quite perceptible one, all slurs to the contrary notwithstanding.

The character of this movement being so uniform, there is little else I can say in reference to points of detail. It exposes unmercifully a weak technic, caused by insufficient finger work.

### Self-test Questions on Mr. Corder's Article

1. Name five of Beethoven's sonatas in which he departs from the classic "scheme" or form, and tell in what way he does this.

What is the reason for the unpianistic nature of the "Funeral March?"

## An Important Educational Achievement

This article continues the series by Professor Corder upon "The Beethoven Sonatas and How to Play Them." Through numerous articles of similar high educational value, Professor winder has been rendering his art a distinct and important service for many years, through the columns of THE ETUDE. We are pleased to announce that Professor Corder has other articles in preparation for future issues of THE ETUDE. The Beethoven's ries appeared in The Etude for May, June, July, September, and December of the past year.

3. Why did Beethoven sometimes use single notes for the left hand, where we now would employ octaves?

4. Investigate the history of the Scherso as a musical form.

5. Why is the opening theme of this sonata sometimes called "The Dream of St.

### Mental Aids to Memorizing

### By Grace Busenbank

ALL RULES and suggestions for memorizing may be classed under two main principles: Analysis and Synthesis.

Analysis, as applied to memorizing, is the consideration of the music from the standpoint of its construction; Synthesis from the standpoint of its expression.

Compare the methods of the interpreter of music's sister art—the drama. the actor, analysis reaches a fine point. The greater the actor, the more indefatigable is he in his analysis. Each word, each syllable is studied, not only for itself, but for its content, the meaning it is to convey. Each inflection is carefully considered. What the literary sentence is to the actor, the musical sentence is, or should be, to the musician.

Suppose a musical sentence contains chords. If one has difficulty in memorizing, he must take them apart and analyze their construction. Only a little knowledge of harmony is necessary for this, but that little is indispensable. Suppose the musical sentence contains arpeggios. These are based either upon chords in their different positions or upon a repeated sequence of notes. The following arpeggio, from Chopin's Prelude, Op. 28, No. 18, illustrates the second variety.



Here, of course, the pattern is composed of only four notes. If one learn these and the location of the starting and finishing notes of such a sequence, the arpeggio is simplified, however far up and down the key-board it may extend. The same method is effective for scale and octave passages.

There are also little devices by which to remember unrelated notes. For example, in the "Aragonaise" from the Cid, a sequence of bass octaves for five measures spells B. E. A. D. G. that these are the first five flats in succession fastens the notes in the memory.

Another means of dissection is that of observing, in the design of the music, the points of dissimilarity from the preceding measure or phrase. A certain figuration may continue for perhaps four measures, and then be repeated for four measures with some changes in the theme or accompaniment. Notice carefully the principles underlying these variations—whether they be an incidental, accidental or one which effects a modulation; an inversion of the previous chord (either in regular or arpeggio form), or a varia-tion of a run by partial changes in the original version.

Notice again in these new intervals whether the progressions be half or whole steps, fifths or octaves from the preceding tones. In other words, learn their "Cues." Like the botanist, who analyses the flower minutely before he can speak authoritatively of it, when the musician has gained an intimate acquaintance with the piece by study of detail, he may combine these parts in an intelligent concept of the whole.

sounds, using the three senses of sight, hearing and touch as contributory forces.

For example, with the sense of sight, visualize the printed notes and accompanying signs of expression, until they can be seen with the "mind's eye," away from the piano. Also, when at the piano, connect this image of the notes with their keyboard location. Visualize various keyboard combinations, such as how a chord is divided between the treble and bass clefs or how inverted. This is eye-mem-

As a second reinforcement, regard the same phrase in terms of touch, thinking intently of the sensations experienced in playing the music, such as relaxation between chords or a quick turn of the wrist staccato. Learn these sensations as definitely as the notes with which they occur, always playing them the same way. This is touch memory.

The third element is ear memory. Consider the passage in question from the standpoint of dynamics, associating the eye and touch perceptions now acquired with that of the accompanying sounds. After you have produced satisfactory tone-values, play the music slowly, with eyes closed, until you can re-produce exactly the required shading of sound at will.

The corner-stone of true memorizing then, is purpose, as its keystone is system. A structure built upon such foundations, with accuracy and perseverance added, is possible to anyone.

The sensations received from every action, voluntary or involuntary, are carried instantly by nerve messengers to the brain. These nimble messengers have a strong tendency to travel the second time the same road they went the first, since the trail has been blazed and the way easier. The kind of memorized product one acquires, therefore, is largely dependent upon the first sensations, so that memorizing really begins with the initial movements in the practice of a piece of music. This is the law of habit, which is a prime factor either for or against you.

Five or six times faultlessly playing a phrase in each of the three ways above mentioned, will form a good habit, and good habits are as the rock of Gibralter for protection against the adverse tides of nervousness, stage fright and self-consciousness.

If, however, you have carelessly pracmistakes and created memories of stumbles and a resulting feeling of uncertainty, drop the piece until you have forgotten such memories.

good or bad habits of playing it. If your method has been that of conscious analysis, with a background of clear purpose, ten to one you will have a piece full of good habits, which means that your memorizing is two thirds done.

### Put on the Brakes

### Eutoka Hellier Nickelsen

THE successful teacher will not permit pupils to

- Neglect the position of the hand.
- Look at the keyboard while playing,
- Stumble,
- Skip notes,
- Disregard fingering,
- Neglect rests and phrases,
- Hesitate between measures (this applies especially to beginners),
- Sing the counts,
- Blur the pedalling,
- 10. Neglect theoretical studies.

"The taste of audiences, of course, is something to be led by conscientious artists, as well as to be followed. It is Thus in memorizing, think how the that way largely that a love of good for a short composition. The result was the selection o music looks, how it feels and how it music is created."—ELIZABETH RETHBERG. quite an enlightenment and proved a use-future lessons.

### The High Calling of the Teacher

### By Clyde Norwood

"I THINK the word 'teacher' is the noblest in our language. I think it is the greatest thing in the world to teach." So spoke Eugene Heffley, my friend since our student days in Berlin. And if ever a man lived up to his ideal of the nobility of his calling, surely this man did.

If only more teachers were like him! "In what way?" the young teacher may

For one thing he carefully estimated the mentality of his pupil; he did not indiscriminately measure out, for the pupil's study, so many notes expressed in so many pages. He took into account mental characteristics. When he saw the student had no aptitude or love for Bach he did not force the study of his works. He said, Some pupils I cannot seem to interest in Bach; others will take any amount." this way did he enter into the inner thought of the pupil.

Some teachers think they must give everybody a full share of Bach. So they dole out the Two and Three Part Inventions, one after the other, until some pupils begin positively to hate them. If students have never had any, a more sensible course is to try them first with a few dances—the gavottes, bourrées and gigues. After they get the tang of it, they can stand some of the inventions, and then something stronger.

for the intellectual life of each pupil. He sought to broaden it in many ways, by suggesting certain books, not only on mu- and 'the world will make a pathway to sic but also on literature, especially poetry. your door."

He was very fond of poetry himself, and had a wide knowledge of it. He would recommend one course of reading to one pupil and quite a different one to another.

Why not study the needs of the pupilas he did? But the teacher must be far ahead of the student. He must himself love books, love poetry, and be familiar with the best in literature, or he cannot arouse enthusiasm in his pupil.

It was this sympathy with all beauty that made Edward MacDowell choose Eugene Heffley to be his successor for his students. It was this love of art in all forms that resulted in the founding of the MacDowell Club, of New York, with Heffley as first president. His familiarity with painting and sculpture kept him abreast of the times; it filled his music studio with replicas and originals of beautiful things, thereby cultivating and broadening his students.

Cannot the reader emulate such an artistic spirit? Begin to-day to read one of the best books, to learn a bit of inspired poetry, to see some beautiful pictures! Soon there will be a delight in this invigorating beverage of great thoughts. There will be something besides "just notes," to give to pupils; he will be taught, not merely given lessons. There will be gained a capacity for sympathizing with pupils, ronger. and for finding many ways of uplifting For another thing, Heffley took thought their minds and hearts.

Finally, as Heffley once quoted to me: "Be high minded: accomplish something,

### Playing Accompaniments

### By Patricia Rayburn

CONTRARY to general opinion, playing that any mistakes made are not so noticeaccompaniments is really more difficult for the majority of us than is solo playing. This is particularly true of the person who is accustomed to following himself alone and who has had no experience in subordinating his performance to that of

It is advisable that everyone have some knowledge of what accompaniment playing This refers especially to the requires. pianist, who is so often called upon at a moment's notice to accompany a performance.

A word about transposing-unless one In studying a piece, you will make either is thoroughly grounded in the fundamental principles of transposition and has all confidence in his ability, to try accompanying is dangerous. Nothing is so disconcerting as to break down; better not risk it.

> Play the introduction to the number. and, if possible, the main theme or the chorus alone, before you formally start.

> It is to be expected that for a few measures or lines there will be some difficulty... The accompanist must sight-read and accompany at the same time-not at all easy to do.

The first point to be observed is-play softly. There are several reasons for this. So often we are unable to hear the singer's voice, the violin or other instrument, because the accompanist, whose work is supposed to serve as a background for and to enhance the beauty of the other, is entirely drowning out all softer sound, have accompanied wi Another reason for this lies in the fact your assistance again.

able if done softly and unobtrusively.

Closely allied with this is the second point, which applies mainly in the case of voice accompanying. If there is a particular melody running through the music, bring this out sufficiently to assist the other performance. The best of artists "slip up" at times and are grateful for something at which to clutch.

Third, endeavor to keep with the other performer, even if he carelessly disregards rests, holds and so on; provided, of course, that such negligence is not glaringly obvious. You may be in the right; but to be dragging behind, to be a bar or two ahead, is to produce an effect that is far from agreeable; and, since the other is really the star performer, the blame falls rather on you.

Fourth, if you are not an experienced sight reader, and if the composition has a number of runs, trills and cadenzas, and so forth; omit them rather than try to include them and fail. If the omission threatens to become too obvious, repeat the last harmonizing chord or harmonizing combinations. This will have a much better effect than would a lame effort to execute the number exactly as it is written.

And last of all, do not become flustered nor permit an emotional fellow-performer to upset you. If these few suggestions are followed, you are likely to come through creditably and the one whom you have accompanied will be glad to have

### A Useful Test

### By Lucile Collins

Like It" was the subject I gave my pupils and dislikes, as well as a valuable aid in for a short composition. The result was

"THE Piece I Like Best and Why I ful little text in learning my pupils' likes

# How Music Theory Helps Music Lovers

By GEORGE A. WEDGE

of young people who desire to play or sing and to be able to interpret the compositions of the great composers. Yet it is not enough for the pupil to write harmony exercises which he cannot hear and in a style of music altogether foreign to that which he studies. understanding must come through a definite knowledge of the grammar and rhetoric of musical composition.

The ideal method of instruction would be to have the theoretic work given by the instrumental instructor who, understanding the pupil's needs, could make immediate application. But the average teacher if he has the ability has not the time; and the work is left to specialists. With this method it is impossible to give anything but general application. It is left to the instrumental instructor to make specific ap-

Courses in harmony were formerly given in many schools without supplementary work in Ear Training, Sight Singing and Keyboard Harmony. These courses are being added, but each is generally given as an independent course. In the mind of the average pupil the work done in one course has no bearing on the others or the in-strumental work. Yet, if one subject is presented from all possible angles it is driven instantly and inevitably home. Moreover the pupil's work is simplified and his grasp of all problems of musical education more firmly established.

Whatever point is studied in the written theoretic lesson should be presented at the same time in dictation so that the pupil may apply it in analyzing what he hears. Thus, in sight singing he will recognize, hear mentally and be able to produce examples. In keyboard harmony, if he is a pianist, he will make it a part of his keyboard technic and be able to use it in selfexpression upon the instrument.

Of the many methods of teaching harmony, all have commendable aspects. The old school uses figured bass with little or no melody harmonization or original work. Other courses stress melody harmonization, considering figured bass a mathematical puzzle from which the pupil profits little. Others, again, give compositions as models which are to be imitated, all instruction coming from the analysis of the compositions. Still others emphasize the historical side of composition, viewing its development through counterpoint. Harmony is here considered the result of four part counterpoint. A combination of all these courses, with the material arranged in a logical sequence and with definite instructions about what is to be done, is sure to be interesting and beneficial.

### Musical Shorthand

FIGURED BASS should be retained, as it is an international musical shorthand from which spring many of the musical terms used daily in the studio, which a well-equipped musician must know if he is to have access to all works of the classical period. Melody harmonization is necessary, as it is only in this way that the pupil can be taught musical discrimination in the use of the material. Original exercises give an opportunity for the pupil to use this material for self-expression.

In order that the pupil may better understand and apply this work in his instrumental study, melody harmonization and original exercises should not be confined to four part harmony, but should also be given, combined with the study of form, in the style of accompaniment as well as in the style used in writing for

WE HAVE IN our schools hundreds the piano. Melody writing and two voice of voung people who desire to elementary elementary counterpoint, both in strict and free style, should be presented from the beginning with harmony. The study of embellishments, chromatic alterations and simple modulations should be given early, as the pupil needs all of these points for the analysis of the compositions he is

There has always been a great deal of mystery connected with many points presented in theory caused by the lack of scientific knowledge on the part of the instructors. Much has been explained with the answer that Beethoven did it, or that it "just is that way." It would be enlightening to the pupil to know why Beethoven did it. A little knowledge in physics, such as is given in our public schools, would explain most of the fundamental principles and can easily be understood by the pupil. Most pupils feel that there are more exceptions and possibilities than rules in music. If the pupil is told definitely what to do, the exceptions will take care of themselves as he writes and analyzes.

This procedure should tend to produce more composers. Many talented pupils do not have the courage to proceed in the study of four part harmony or understand how it is used in composition. Others complete a one or two year course and are told that they have learned the material used in composition and should now use it. How much more interesting and practical it is to be shown how to use this material as it is studied!

### Problems of Pitch and Rhythm

IN DICTATION and sight singing there are two problems; those of pitch and of rhythm. These studies should be based upon and developed from the instinctive

equipment of the human; in pitch from the 1, 3, 5, 8, or the first overtones, not tion and sight-singing, is made clear upon the major scale; in rhythm from the physical feeling of pulse.

to distinguish without effort the difference in pitch between a tone, its octave, third and fifth. This is because in every musical ound these elements are present in the reduce an arpeggio or broken chord pasfirst overtones which go to make up the sage to a unit and causes the hand to take Chord of Nature. Musicians who have correct position for the passage. tried to compose know how much easier it is to write a chord succession than to invent a beautiful melody. A real melodist is rare. Music was developed from melody to a combination of melodies, then to karmony, but, as Kitson says in his 'Counterpoint," "there is no question but that the early contrapuntalists felt a harmonic basis for their melodies as is proven by their choice of intervals and the requirements of the authentic modal ca-

A pupil first learns to distinguish hetween a tone and its octave, next a tone and fifth, later the third. These are not taught as intervals but as sounds related to and differing in pitch from 1. The 1, 3, 5, 8 forms a center or the known quantity in pitch upon which to base all subsequent work. With this basis it is an easy matter to learn the major scale as passing tones between 1, 3, 5, and 8 and then the individual quality of the other pitches, 2, 4, 6 and 7, as active tones in relation to these.

As soon as triads are taught, the pupil continues the use of the known quantity, 1, 3, 5, 8, in its major and minor form. All fundamental chords are 1, 3, 5, 8 in relation to the chord root. All diatonic seventh chords have as a basis the known quantity 1, 3, 5. The pupil learns to hear and sing his harmony, thinking of the 1, 3, 5, as applied to the root of the chords.

The analysis of skips in melody dictathe basis that most single and all consecutive skips in a melody are a part of a With few exceptions, the human is able chord. The result is a definite musical basis for thinking, a reduction of mental labor and sureness of intonation.

### Rhythm Based on Pulse Sensation

THE STUDY OF rhythm is approached first from the physical sensation of pulse, upon which the mental development in turn is based.

There are few individuals who cannot keep time to regular pulsation. All will respond physically to a well-defined pulse in music. This pulse is the bond between performer and audience which holds the attention and is the framework upon which the thought is hung. In this respect, music and poetry are the same. Both are made to be listened to, not scanned, and both have pulsation as a

This pulse, the meter in both poetry and music, does not vary fundamentally throughout the composition, though it is often disguised. When marching to the tune of Dixie, one does not take a step for each note but for each pulse. The number of notes vary-sometimes one to the pulse, sometimes two or three, and again one note to two pulses. These notes of different values, arranged upon the metric pulse, form rhythms by dividing or doubling the rhythmic unit-a definite mathematical value ascribed to the metric

Meter is the result of a stressed pulse followed by one or more relaxed pulses. There are three fundamental meter-duple, triple and quadruple. A quarter, half or eighth note may be designated as a rhythmic unit, the quarter note being the most common. The rhythms are made by dividing the pulse by two or a multiple of two or by adding the pulses. There are exceptional sub-divisions into three and five. The same rhythms are used in all three meters. If a constant triplet rhythm is desired the compound meters are used-a six-pulse for duple, nine-pulse for triple and twelve-pulse for quadruple. These triplets are added and divided by two to form new rhythms. The same rhythms are used in six, nine and twelve-pulse meters.

The pupil first learns to keep a steady metric pulse, beating time with his arm and singing a tone for each pulse, then one tone for two pulses, then dividing the pulse in two, and so forth. The rhythms are man-made, entirely mental, and are mastered as such. The meter is physical and expressed by bodily movement. Rhythms are never expressed physically.

### Melodic Dictation

THE ELEMENTS of pitch, rhythm, harmony and form are combined in melodic dictation, the melody based upon the harmonic study and employing the rhythmic problems of the lesson. In melodic dictation an entire phrase with piano accompaniment is dictated so that the pupil may get the complete thought. This is memorized, analyzed and then written. The harmonic background of the accompaniment is written with chord symbols.

Again in sight-singing, all systems should be employed. The pupils should sing pitches with letter names (which



GEORGE A. WEDGE

Mr. Wedge is a notable authority upon Musical Theory. Last year he was a member of the faculty of the Curtis Institute, Philadelphia. He is now on the faculty of the Institute of Musical Art in New York. Our readers will find this a most practical article.

parallels the Fixed Do system), with number names (which parallels the Movable Do system) and with neutral syllables so that they are not dependent upon any system

However, all systems are crutches which should be abandoned as soon as the pupil is able to think the pitch of the notes upon the paper. In all music teaching we have laid too much stress upon systems and symbols and too little upon music.

There should be the singing with text of such works as the Bach Christmas Oratorio and B-minor Mass as a study of phrasing.

In keyboard harmony, chord drill is first given, then its application in harmonizing a melody in four-part harmony and with free piano accompaniment. At the same time, the chord is used in arpeggio and broken chord style and in improvisation in the forms which are being studied in composition. There is also work in transposition and modulation.

At first these courses used for the application of theoretic study appear to take a great deal of time, but in actual practice they take no longer than the old method of teaching harmony. The time formerly spent in writing innumerable exercises is now employed in practical application. Courses of this type are not devised for the genius but are for the average Ameriyouth who enjoys music, wishes to express himself through this medium and to understand definitely what the great composers have said in their compositions.

### Self-Help Questions on Mr. Wedge's Article

- 1. Name four methods of teaching harmony, which should be combined in the ideal course.
- 2. Why should figured bass be studied in connection with harmony?
- 3. How may overtones be used as a method of explaining pitch?
- 4. Differentiate between note and pulse in music: between pulse and rhythm.
- 5. What is the ultimate aim in the teaching of harmony?

### What Assignments?

### By May Hamilton Helm

So LONG as one thinks of music lessons as assignments, the idea of daily lessons for beginners will not make a very strong appeal. Such teachers reason (justly enough from such premises) that the child must have time to learn the lesson

However, the young child learns during the lesson-not afterward. A beginner simply cannot take a lesson long enough to hold interest for a week. If she has learned it, she wants more, and gets tired of it before the next lesson.

But if the lesson time is made a period of actual accomplishment, if the teacher learns with the pupil, taking each new composition step by step, if it not a question of "Take the next two pages" but a question of "Let us see what we can find in this piece, if we go through it together, hen the lesson becomes of great impor-

The daily lesson plan is no longer merely theoretically successful. Teachers have seen these happy little ones enjoying their lessons and heard them exclaiming, "I think music is so interesting!"

"What music demartds is not only movement but also a certain character or type of movement. For some works the movement must be continuous and rapid; for others continuous and slow; for others again it must be varied, now slow, now quick, now almost ceasing, now rushing forward by jerks and starts, now in a strong steady flow that allows of no break and yet is unhurried and dignified."
—Herbert Antcliffe in The Chesterian.

### Counting Aloud

### By Ernest Powell

traditions may be good or bad; and it should be the earnest endeavor of every sincere student to test out a tradition as to its value in modern times. Traditions are like nuts that are to be cracked; in some the kernels may be dried and gone, but in others the kernels of truth may still exist and give nourishment to the mind. Counting aloud comes to us with the authority of long time and use, and it should not be dismissed without thoroughly testing its

The following points are presented in favor of the practice of counting aloud:

Counting aloud gives the young student a tangible measurement of time; therefore, it is of the greatest value in study.

Most works for beginners begin with whole notes and half-notes, and without some definite measurement of time or duration, the young student would be at a for any definite limit of value.

All human beings are endowed with some degree of the rhythmic sense, but with all students except born geniuses this rhythmical sense must be developed. Counting aloud by the student (not by the teacher) is perhaps the best method of developing this sense of rhythm.

Counting aloud by the student develops the student from within, not from without, as he does the work himself; therefore, it is of the greatest educational value.

It is a noted fact that singers and performers on wind instruments are lament-

ability to count aloud?

It has been stated that all people should not study music. I hold that all people should study music; not that all will become great artists, but because the study of music is one of the best disciplinary courses known in modern education, and the awakening of an appreciation of music, even in a small degree, is a great gain for any individual. The fact that music is universal and old beyond the counting of man proves that it belongs to the whole race; therefore, everybody should study music, not as a profession, to be sure, but as a developer of the intellectual and emotional faculties. This thought could be extended ad infinitum. Everybody should study art for the same reason; everybody should study poetry for the same reason; for art and poetry are universal; they belong to the whole race and should be studied by the whole race-not that everybody will become a great painter or a great poet, but that everybody may have some appreciation of art and poetry

The statement will go without challenge that the piano is the instrument above all others for general musical education; for on the keyboard of the piano one has, as it were, a whole symphony orchestra and a whole opera company; and while statistics are not at hand, it is safe to say that piano students as a rule are better in time and more accurate in rhythm than ably weak in time; and who knows but old, time-honored tradition of counting rate and definite.

IN THE first place, let us point out that that their weakness is caused by their in- aloud is more rigidly enforced, or can be more rigidly enforced, among piano students than among any other class of music

The psychological significance of counting aloud is this: The voice, as it counts "One, two, three, four," and so on, trains the ear to detect regular pulsation and in this way the student soon becomes conscious of regular and irregular time; whereas, it is the easiest thing in the world for a student to deceive himself in regard to time if he counts to himself. metronome may be good, counting by the teacher may have its merits, but counting aloud by the student is for the average individual the best discipline, the surest rule, and the most valuable method of disciplining and training the sense of rhythm.

Through accurate and extensive observation, it has been found that students who have not been required to count aloud are weak in the feeling for time and rhythm, whereas those who have been required to count aloud have a strong sense for rhythm and a clear knowledge of time. Counting aloud is a kind of analysis, for it is necessary to know the value of the notes and the number of notes for each beat in order to count correctly; and this within itself gives a clear perception of time and a keen feeling for rhythm. Counting aloud is the most practicable way for a student to gain a knowledge of time and those of other instruments, because the a feeling for rhythm, because it is accu-

### A Baffling Difficulty

By "E. D."

of enthusiasm, and anxious to play her simple repertoire artistically. And her most baffling difficulty is not so much the stiffened muscles as the attaining of muscular control and of freedom in playing.

The adult learns slowly, and with more or less of conscious effort, that which the cises. child acquires almost intuitively. applies especially to the sense of spacemeasurement, both of intervals within reach of the fingers and of longer distances where the hand must rise from the keys.

The experienced pianist, and especially the fluent sight-reader, often fails to appreciate the importance of this sense, because it was acquired in childhood, almost unconsciously; and after years of practice it has become second nature. Every player glances occasionally at the hands; and beginners must watch them carefully while learning the different touches. But the adult who constantly looks from the page to the keyboard to make sure of the right finger playing the right note will not outgrow this bad habit like a child, and cannot overcome it by will-power alone. Furthermore, if this student attempts a wide

Czerny, Op. 299, No. 31

a smashing discord will result; or the

Many an adult beginner is faithful, full chord with labored precision but no free- to be played with eyes closed, and which

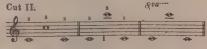
The writer once devoted a year to the study of this defect and its connection, under the instruction of a well-known organist. Since then she spends about fifteen minutes daily on the following exer-The rest of her practice follows ordinary methods.

(1) Exercise in finger-spans.

A large piece of cardboard is held by heavy books placed on the music-rack, so that it screens the keys, yet does not impede the hands. A hymn tune is read slowly with the metronome, because the rhythm is simple and the fingers gain practice in chord playing. Then any simple five-finger exercise is transposed to a different key, so that the eyes are watching one set of notes, while the fingers are playing another.

(2) Exercise in arm-distance,

Remove the screen. Sit directly in front of middle C, and always remember its position. Place the third finger of the right hand on middle C and close the eyes. Raise the arm with a free semi-circular motion and let it drop, striking C, one octave higher with the same finger. There return to middle C in the same way. When this has been played correctly five consecutive times, two octaves are taken, then three.



The left hand begins at a lower octave and different fingers should be used. Here hand will be "set down" on the correct follows another exercise in arm distance, ter." It really does matter

may be extended to other octaves either higher or lower, as is convenient for the hand in use. To be practiced with all



Later, chords in different positions may be practiced with endless variety.

These exercises are not intended for

those who can do them easily, but are a corrective treatment for imperfect co-ordination between eyes, brain, and fingers. The student who perseveres will gain a sure reward, not immediately but gradually, and some day may realize that the mountains that seemed so high, have turned into little mole-hills.

### Pronunciation

### By June A. MacLennan

THE PRACTICE of learning opus numbers is wholly to be commended. 'Also, since the student finds trouble in giving correctly the names of certain composers, it is well to seek the advice of a musical authority and learn the pronunciation of

This is far better than struggling through the list and finally giving up with the remark, "I can spell it," or "It doesn't mat-

John Philip Sousa, the bandmaster incomparable, contributes his opinions on "What Every Music Lover Should Know About The Band" in the next Etude.

# Musical Memory Insurance

How to Make Your Memory Dependable

By CLEMENT ANTROBUS HARRIS

THE PURPOSE herein is not to add one more to the many methods which have been recommended for acquiring a musical memory, but to suggest how the method adopted can be tested and put to the proof. For the fact that one has played a piece through once or twice without the music is not in itself a demonstration that one has really mastered it and can safely undertake the same feat on the concert platform.

The broad outline, that which might be called the ground-plan of the work, should be taken first. This may be done as follows:

In Sonata, Overture or Suite of Pieces, mentally name the form, key, time-signature and pace of each movement; then play in order the first two measures or so-not more-of each. (Do not at this stage play the first two measures of the second section of any movement; compel the memory to follow and confine

itself to a pre-determined course.) Approaching the first-movement form, play the first two measures of the first subject; then of the second subject; then of the second subject in the tonic key; follow this with the opening phrase of the free fantasia section and the whole of

the coda, if there is one.

In testing one's memory of the March, Minuet and Scherzo (with their Trios), the Gavotte and Musette, the Binary and Song forms-in fact, all movements divided into clear sections-play the first measure or two of each section in turn without the intervening matter. In a march or scherzo with two trios play the last two measures of the march or first movement before the first two of each

The Slow Movement, the Impromptu, Rhapsody, Fantasia, Prelude and Etude and several others are terms that describe the character of a piece rather than its precise form. Nevertheless, careful analysis will generally disclose an approximation to one of the well-known molds into which music is usually cast, and thereby the treatment to be followed. In any case, there will be a natural division into a theme or themes, episodes, connecting links, passage work, sequences, and perhaps a coda. Single out any separate entity complete in itself and play it apart from its context.

### Sequences

IN THE CASE of a sequence, to prove your grasp of its form, continue it on one or two degrees of the scale further than the composer has done. In a great many cases the last iteration differs from the preceding examples. Where this happens, play the last repetition as though it had not been altered but corresponded with the original model exactly. This is to show that you are conscious of the point of departure and are not playing it merely by rote. Here is an example from the Minuet in Mozart's "G minor Symphony," with (b) a continuation of the few measures given:





It is a good plan to encircle with a clear mark (see example) the first note in each hand wherein the last iteration differs from the original model. Sometimes, too, the fingering differs before any note is altered, or altered in that particular hand. This may easily prove to be a trap, the avoiding of which may be accomplished by putting a circle around the numeral representing a deviation in fingering. An instance occurs in the right-hand part of the preceding example simultaneously with the first new note in the left hand.

It will further prove a player's grasp of a sequence to begin it in the key of C and play it through the whole circle of keys. The example quoted above may be so played twice, the first time through the major keys and then through the minor. In the latter case, however, the chord on which the sequence is formed must always be major on the third beat of the bar, as it is here a dominant seventh:



Owing to the hands going in contrary motion, it will be found necessary for the right hand to jump an octave down and the left one up every now and again. This minuet (to be found in THE ETUDE for March, 1926) offers much material for the study of sequences, as its first section consists almost entirely of them.

The principle here laid down should be applied not to sequences only, but to all passages also which begin alike, but end differently; the point of deviation should be carefully noted and marked.

Though the Rondo form is less rigid than some others, its most characteristic and constant feature offers a peculiar pitfall for the memorizer. For this feature is a theme occurring three on more times in the same key, and followed each time by a different episode. Consequently the performer has to remember several different endings to a uniform theme, not only so, but to remember them in a given order. By confusing the order in which the endings occur, I have known a player to omit all of the very fine four-page "free fantasia" section in the main theme of Weber's Rondo Brilliante in E-flat and









have to go back and play this theme an extra time in order to rectify the mis-

It will be observed that the break-away occurs at a different point in the original model on the third occurrence of the theme from what it does on the second (hence it has been necessary to quote the first-time version twice). As before, the first feature by which the second or subsequent version deviates from the first is here marked with a circle. This feature is not necessarily a new note, though it often is. In the first example above it is three new notes added to, not substituted for, the old ones. In the second case it is not a new note at all, but a new timevalue: the B-flat in the bass is a tied quarter-note in place of an eighth-note followed by a rest.

Consequently there is only a single sixteenth note rest at the end of the measure instead of two concurrent ones. When the first new feature is a time-value it may be distinguished by placing a square mark round the note-head instead of a circular

### Repeats

MOVEMENTS or sections of movements, which are repeated and have a 1st time and 2nd time measure, illustrate this characteristic of two sections beginning identically and varying from each other toward the end. The mnemonic test may take the form of playing two excerpts of three measures each: firstly, the penultimate measure, 1st time measure, and first measure of the movement or section; secondly, the penultimate measure, 2nd time measure and first measure of the following section.

Before reciting a poem in public it is a good thing to see whether, without hesitation, one can repeat the first line only of each verse. A similar principle may be adopted with advantage in putting to

the notes a set of "Doubles"-to use the Elizabethan term. Play the first two bars or so only, of each variation, in proper

To most of us polyphonic music is the most difficult kind to play by heart. Fortunately most fugues are comparatively short! Though continuity is an essential feature of fugal form, yet one can generally divide a fugue into its component parts and play them separately: the exposition and counter-exposition, which may be played without the intervening episode: then the episodes without the subject and answer; then the stretto, and

However, the method most characteristic in the case of all strictly polyphonic music is to play each voice-part separately. If this cannot be done without the bookas is highly probable!-let it be done several times with the book; then try it without. It is desirable, though not necessary, to be able to answer the following

How many times does the Subject occur? How many times does the Answer occur? (The numbers are not necessarily the same, of course). Is the countersubject a regular one? If so, play it in all the keys in which it occurs, without playing the Subject.

### Modulations

A NERVOUS player is sometimes overcome by a sudden misgiving as to whether an approaching note is diatonic or inflected. To avert this:

(1) Mentally rehearse the keys through which the movement passes (this will be easiest in a fugue, in which the modulation is chiefly an alteration of tonic and domi-

(2) Reduce the harmonies to their simplest form, playing the piece as though you were reading from a figured bass; at first this may be done with the book, but the severest test has not been passed till it can be done wholly from memory.

(3) Open the book: find the first "accidental;" hold a piece of paper over the next few measures and mentally recall the passage in which the chromatically inflected note first reappears in diatonic form; or better still, play this passage with the free hand. Proceed similarly with each succeeding "accidental."

Since it is the rule that, unless the sign of inflection is repeated in succeeding measures, a chromatic note resumes diatonic form automatically, one is apt to overlook mentally the return to normal even though observing it intuitively; and this test will prove not only profitable but interesting.

Sometimes there is only one way of satisfactorily fingering a passage; in such cases recollection of the necessary method assumes a special importance. This particular feature may be to some extent segregated, and one's memory of it tested by playing the passage in question on a table or desk. Of course one cannot help thinking of the notes to some extent, but the chief attention will be focussed on the finger movements.

### Independence of Aural Associations

UNDOUBTEDLY the best and truest form of musical memory lies in ability to recall a piece by the "mental ear"to hear it when it is not physically sounding. But, as the sole means of conveying this impression to others is mechanical, the the proof one's capacity to play without executant musician needs a memory for

the material means of production as well sense. This is to prove the readiness of Self-Help Questions on Mr. Harris' Article as for the ethereal effect to be produced. memory.

1. What devices facilitate sequence memory. True, the two become so indelibly associated that it is impossible to think of a note without recalling the key necessary to produce it. But the mental ear records impressions as a whole-timbre, for instance, as well as pitch; and it is a good discipline to see how far memory for the one will hold good when the other is al-

(1) A mild way of doing this is to play a piano piece wholly without using left hand, and left-hand passages with the either the soft or sustaining pedal. This will so far alter the effect as to throw one back on one's knowledge as well as im-

other than the one on which you have practiced it (a piano fugue on the organ; an organ manual melody on the pedals, a violin solo on the piano). Play a vocal piece instead of singing it; or sing the melody of any instrumental piece which lies within vocal compass. All these methods will alter the timbre and general effect sufficiently to disturb aural associa-

(3) Place the copy on the music stand; open it to the last page; look at the first measure at the top of the left-hand page and play the one immediately preceding it -which, of course, will be the last measure on the other side of the leaf, and thus invisible. Then, turning the pages back, one by one to the beginning, proceed similarly at each turning.

### Independence of Finger-Habit

WHOLESALE and indiscriminate condemnation of the utilization of finger-habit is a mistake. Like all instinctive and sub-conscious actions habit is much more spontaneous and rapid than conscious intellectual efforts and entails much less mental and nervous strain. To use it as an accessory to memory is to act on an entirely sound principle.

But this habit has two serious defects. It is very fragile, and, once broken, it in writing it down, one has time to delib-cannot be mended. The slightest devia-tion from what is customary, such as The final test must therefore consist of slightly higher or broader black keys or anything unexpected, such as a door banging, may break its spell. Besides, those who have learned to play merely by rote cannot amend a mistake at the point where they make it, but have to go back to the beginning. Habit is like a soap bubble: it must be entire or non-existent.

Hence to depend on habit is very bad policy indeed. A great English organist, S. S. Wesley, once confessed in regard to certain very difficult and rapid passages in Bach's fugues that he "left them to his fingers." But this, doubtless, was the playing, not the remembering, of them. In all probability he could have written them out note by note without book had he so desired.

As a means of discovering whether it is one's brains or one's fingers that know a piece, the following devices will be found effective in most cases. The student will select those most applicable to the type of composition he is studying, and, especially, those which most readily expose the class of defect to which his own memory is chiefly liable.

### "Stretching" the Memory

TEMPO is an element in finger-habit; therefore (A) play the test piece very slowly, toying with every constituent element so as to exhibit it separately; spread the chords molto lento; pause on grace notes; linger lovingly over every note of any specially intricate passages-particularly those you do not like! This is to prove the elasticity of memory-that it will not snap when stretched; that, like water, it penetrates into the most minute crevices of the piece. (B) play as fast as possible without offence to the artistic within his own memory limit.

2. Touch is also a factor in finger-habit: therefore play without sounding the notes. touching the keys so lightly as not to depress them. When it can be done without an artistic absurdity, play legato passages staccato, and staccato ones legato.

3. One of the most interesting and effective methods of securing independence of finger-habit on keyed instruments is to play right-hand passages with the right hand. Apply it in all progressions in which your memory is not perfectly

pression of the piece.

4. To those able to transpose, the play(2) Play the piece on an instrument ing of a piece in a key other than that in which it is written is at once one of the most effective and complete ways of circumventing finger-habit. Select a key the tonic of which is a black note, if the original is a white one (or the other way around). If you cannot transpose without the book, try at first with the copy and then without. If you cannot transpose the whole piece try the easier parts.

5. Memory of all passages of the nature of a harmonized melody should be put to the proof by playing each element separately, thus: (A) Play the melody only (to the victim of finger-habit this will not be nearly as easy as it sounds!) (B) Using the copy, hold a piece of paper over everything but the melody, and mentally answer the question, "What is the harmony of this theme?"

There are two final tests for memorization:

1. Sitting away from the instrument recall mentally every note as meticulously as if you were writing it down. (Though not absolutely necessary, the actual making of a copy from memory is a highly educative process revealing an astonishing number of things which, even though one has played the piece by heart a hundred times, one has never noticed!)

2. But in mentally recalling a piece, or the playing of the music at the proper speed and without a vestige of hesitation, and not once only but several times. There the fellowship of artists is his ability to is even yet another point.

### Types of Memory

MEMORY is notoriously erratic: one remembers the trivial thing of childhood and forgets the important business engagement of this afternoon; in music one remembers the difficult passage and breaks down in the easy one. Some passages stick in the mind unasked: one cannot get rid of them: they keep one awake! Others can be fixed only with the greatest

But despite their characteristic idiosyncrasies, memories fall within two welldefined groups. These are the quick, short memory, and the slow, long one. For every aspirant to the concert platform it is of the utmost importance to know to which category his own power of recollection belongs. It is not sufficient to have passed every test suggested in this article: he must know how long he will retain his efficiency. To this end he should rehearse his whole repertoire of memory pieces and make a note of:

1. The shortest period of time which has elapsed since he last played pieces which he has now partly forgotten.

2. The longest period which has elapsed since he last played pieces which he still completely remembers.

From these data he will be able to form an opinion as to the retentive power of his memory; and of course he will never essay to play by heart in public a piece which he has not thoroughly rehearsed

1. What devices facilitate sequence mem-

2. What is the procedure in memorizing fugues?

3. How may "knowledge-memory" be freed from "ear-memory?"

4. What are two defects of the "finger-

habit?"

5. Name four tests for knowledgememorization of a piece.

### Your Fingering or the Composer's?

### By William Francis Potter

IN a certain business office the manager employed several girls for miscellaneous typing for which no special ability but only a general knowledge of the keyboard was needed. One girl had a system of her own. With the first two fingers and the thumb she would scurry over the keyboard, producing the correct work, but with the disadvantage that she had to keep her eyes glued to the keyboard.

How many piano pupils are like that! Perhaps they use all of their fingers, but not the correct ones on the correct notes. With an utter disregard for the rules and their instructor's advice, they do it their own way-and succeed, apparently. But compare them with an expert, one who follows the composer's fingering and then produces the smoothest runs, the clearest trills or turns!

The composer's fingerings, although sometimes wrong, are not to be changed by a pupil. If he thinks he sees a better way, let him compare the two, and in the larger group of right fingering he will find the original markings.

After all, the music of a composer is a gift to us; the most we can do is to respect it by playing his music in his way.

### **Mastering Moods**

### By H. Stalter

THE musician's peculiar attribute in call up his creative powers on a moment's To be a slave to mood, to be under the sway of whim or caprice, is fatal to his art and to success. He must at any time, under any circumstances, be prepared to produce his work with its inspiration full upon him.

"Somehow I can't practice today be-cause I just don't feel like it!" "I never can play Schumann on a rainy day!" Such excuses are by no means uncommon. Do you imagine that Josef Hofmann, Percy Grainger, Elly Ney or Ignaz Friedman could continue their professional existence successfully if they made themselves subject to imaginary whims as they were about to step on the concert stage?

Means whereby the state of preparedness may be attained are hard to discover and harder to put to use, but here are a

First: Play the simplest exercises as though they were the works of a great master, watching for every tone, guarding against every mistake with the same care as would be exercised in the concert hall or when playing for the severest

Second: Practice at regular intervals, neither mood, impulse nor trivial annoyance intervening.

Third: Perform before people as often as possible and express yourself fully at each recital. There is no audience too humble for the true musician.

Last of all: Build up a process of thought which will include not only the rules adhered to, but also their underlying causes and the results attained through their observance.

### Using the "Round Table"

### By Ardale C. Cross

THE "Teachers' Round Table" Department of THE ETUDE, furnishes splendid material for teaching purposes, which, if properly used and adapted to the ideas set forth below, will become a source of great profit to all teachers desiring to equip themselves in the best possible manner.

This idea should not, however, be confined to the "Round Table," but also used in the "Questions and Answers" Department as well. In the case of violin interests, the questions in the Violinist's ETUDE are to be ultilized.

You will notice in these different departments that the various subjects are written up in the form of riddles—the question being asked and the answer immediately following. When going through these queries, stop and consider the question asked, before reading the answer.

The idea of this is to get you to think things out for yourself; to develop your integrity, so to speak, and to develop your, self-reliance. Let us take a typical exam ple. I remember reading a question something like this: "How can the habit of striking the left hand a fraction of a second in advance of the right be overcome?"

Now supposing there was no answer given, how do you think you would answer the problem? Or, suppose you had charge of that particular department of the magazine, and were asked to solve the question, what solution would you give, having no answer to consult? You might suggest that the pupil be shown, by exaggeration, the disagreeable effect produced when playing in this manner. Very well, but how would you exaggerate? By first playing the piece correctly and then the way that the pupil plays it, emphasizing the fault by playing the section worse than the pupil, to show him how bad the piece sounds when played incorrectly. This idea is a point in your favor—as far as it goes—but it does not go far enough. The person originally asking this question stated that she had done this but to no avail. What, then, would you do? Think the matter over before going any farther and see if you arrive at the same conclusion as that given in the answer. The answer was this: Have the pupil play the passage in question with the right hand striking the note or chord before the left.

If you should wish to consider the matter further, you might think of some means of remedying the difficulty other than the reply given.

### Teaching the Triads

### By George W. Weaver

THE problem of teaching the triads will in most cases be solved by using the following method. After the pupil is made to realize that the triad comprises the key-note, the third note from it and the third note from this last (the fifth from the key-note), he is given an example to illustrate the fact. In the key of A he finds that the notes are A, C, E, and, since the signature is three sharps, the C must be sharped.

Next he repeats slowly the names of these notes three times in succession, the fact being impressed upon him that these three and no others may be used no matter what the position or the inversion. Following this he gives the notes as they are played, proceeding in this manner through several keys.

Later, when the four-note chords are wanted, the same process is sufficient, with the addition of the octave, so that the pupil need be concerned only with the difference in fingering.

# DEPARTMENT OF BANDS AND ORCHESTRAS

# Alice in Orchestralia

By ERNEST LA BADE

### A Charming Introduction to the Band and the Orchestra for Children

The following is one chapter from the very charming musical fairy story, "Alice in Orchestralia," copyright, 1925, by Doubleday, Page and Company, and reprinted here by permission of the publishers. The author here has very adroitly paralleled the spirit of Lewis Carroll's great classic of childhood, "Alice in Wonderland." The reader will at once notice how the little student is instructed and delighted at the same time,

A Quartet Out of Tune

HE BASS VIOL led Alice through a door at one side of the auditorium and down a corridor that brought them to a room behind the stage. There they found the four instruments who had just finished their rehearsal. They were busily engaged in removing the powdered rosin that had accumulated on their strings, carrying on meanwhile an animated conrersation. So absorbed were they in their own affairs that they did not see Alice and the Bass Viol enter the room.

"Stop here a moment," whispered the Bass, halting just inside the door. you see that handsome amber-colored violin-the one who is talking to the 'Cello? He is the leader of the quartet and the Principal First Violin of the orchestra. We call him the Concertmaster. Distinguished-

looking fiddle, isn't he?"
"Yes," Alice agreed; "but he looks rather

conceited."

The Bass escorted Alice across the room. and addressed the First Violin.

"Tony," he said, "allow me to present a young friend of mine who has come to pay us a visit: Mr. Stradivari, Miss-er-

"Alice," said the young lady, politely.

The Violin bowed ceremoniously. though his bearing was proud, his manner was gracious and polished. When he spoke it was with a slight foreign accent and in a remarkably clear and resonant voice—a voice so melodious that he seemed almost to be singing.

"We are honored," he said gravely. "The young lady is a musician?"

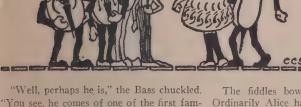
"Not yet," said Alice, "but I hope to be some day. I am learning to play the

"Ah!" said the Violin, "the piano. useful instrument but veree mechanical-You should learn to play one of us."

"I should like to, very much," said Alice "but I'm afraid it would be

awfully difficult. I don't see how-

"Excuse me," the Bass interrupted. "Do you mind if I present these other gentlemen; I'm rather pressed for time. Mr. Stainer, the Second Violin; Mr. — er — Gagliano, our Principal Viola; Mr. Vuillaume, First 'Cello. Gentlemen, Miss Alice."



"You see, he comes of one of the first families of Cremona-the Stradivari-and he's very proud of it."

"Cremona?" said Alice. "Where is

"Cremona," replied the Bass, "is a little town in Italy where all the finest violins come from-the Stradivari, the Amati, the Guarneri, and many others. Now the Second Violin-that modest looking brown one -is not from Cremona: he's a Tyrolean. He's a thoroughly good sort-plenty of tone and all that; but he hasn't got the grand manner of the Cremonese. It's the same with the Viola; he's a nice fellow, but not an aristocrat. He claims to be a Gagliano, but the fact of the matter is that his pedigree has been lost, so nobody knows whether he really is or not."

"Maybe that's why he's so sad," Alice

The Bass smiled.

"Possibly," he admitted; "but I'm afraid that doesn't account for the fact that all the other violas are sad, too. I think sadness must run in the family. Now, it's different with the 'Cellos. They're nearly always in high spirits, even those who have lost their pedigrees. This one is particularly high-spirited. He's French—a Vuillaume and has the true Gallic temperamert. He's well thought of in the com munity; but, of course, he isn't a 'Strad. However, I'd better introduce you to them, or they'll be going home.

The fiddles bowed and Alice curtsied. Ordinarily Alice hated to curtsy; none of the little girls she knew ever did it. But her mother, who was very old-fashioned, had insisted that Alice must learn to curtsy. and now she was rather glad she had, for it seemed just the proper thing to do on this occasion.

"And now," said the Bass, "I must be off I'm late for an appointment already, so I'll just leave the young lady in your chargeyou'll take good care of her, I know. I warn you, she's a wonder when it comes to asking questions; so be prepared to tell her the stories of your lives. Good-bvesee you later." So saying, he waddled across the room and disappeared through the door, leaving Alice a trifle ill-at-ease among so many strangers. But the quartet were very kind, and did their best to make

her feel at home. "If you will tell us



you very much.

Alice: "but, oh, dear! There are so questions want to ask that I don't know where to begin."

"Then suppose I begin at the beginning and tell you everything about us that I think would interest you."

"Oh, yes-please

do," said Alice.
"And if you think of any question as we go along," the

them. That will make it easier for me to tell you just the thing you want to know.

"Now, to begin-we are called 'stringed instruments.' That is because our tone, or sound, comes from the vibration of strings stretched very tightly over a resonant sound Do you know what 'vibration' box. means?"

Alice shook her head doubtfully

"Then I shall try to explain. Suppose you lie in a hammock and let somebody swing you. You go first to one side, then to the other—right, left; right, left—just like that, don't you? If the hammock is a big one you swing slowly; if the hammock is a little one, or if it is stretched very tight, you swing faster; and if they push you hard you swing farther to the right and left, don't you?

Alice nodded her assent to this proposi-

"All right, then," the Violin continued, "that is vibration. But it is very slow. Now, can you imagine a hammock swinging from side to side so fast that your eye cannot follow it-three or four hundred times a second?"

Alice's eyes grew big. "O-oh," she said, 'it would make me dizzy!"

"It would indeed," said the Violin; "but of course, no hammocks can swing that fast. However, a violin string is like a hammock -fastened securely at each end, with the middle free to vibrate, or swing from side to side; and that is what happens when you pluck it or draw a bow across it. But because the string is so short and stretched so tight it vibrates very fast-so fast that it makes a sound. Now, the tighter a string is stretched, or the shorter it is, the faster it vibrates; and the faster it vibrates, the higher the sound it gives out." He plucked

his second string.
"That" he said. "is the A above Middle

C, and it vibrates four hunforty times a second." "Why," s a i d

Alice. amazed. "I didn't k n o w

Violin continued, "don't hesitate to ask that anything could move as fast as that!"

"Pooh!" said the Violin, "that's nothing.

The next A above this one vibrates twice as fast-eight hundred and eighty times a second, and the A above that one vibrates one thousand seven hundred and sixty times a second. Because each time you go up an octave the number of vibrations is doubled."

"But how do you play the high notes?" asked Alice.

"By shortening one of the strings-generally the first one, called the E-stringso that it vibrates more rapidly."

"But I don't see how you can shorten it," Alice objected. "It's fastened tight at both

"That is true," said the Strad; "but it can be shortened, just the same. I will show you how."

He plucked his first string, producing a sharp but musical sound. "That," he said, is E-the second E above Middle C. entire string is now vibrating, from the bridge to this little ridge of wood, which we call the 'nut,' at the upper end of the fingerboard. Now, just place the first finger of your left hand on the string here, close to the nut, and press down hard."

Alice did as she was told, whereupon the Strad again plucked his E-string, this time producing a higher tone than before.

"There," said the Strad, "you see? That tone is F—a half tone higher than the open string; and you produced it by shortening the string."

"But I didn't shorten it," said Alice; "I only pressed my finger on it."

The Strad smiled and patiently explained: "Pressing your finger on the string shortens it, to all intents and pur-It can only vibrate between the bridge and the point where your finger presses it against the fingerboard; so the part of the string that vibrates is shorterand the rest doesn't count.'

"Now I understand," said Alice, greatly interested. "And I supose that if I press my second finger on the string it will give a still higher note?"

"Exactly," said the Strad; "your second finger will play G or G-sharp, your thire. inger A-flat or A, and your fourth finger B-flat or B. If you wish to play highe: than that you must slide your hand alonthe neck to a higher position that is. nearer the bridge. In that way you can reach all the notes, right up to the end or the fincerboard"

(Continued on page 74.)

### A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

Conducted Monthly

By GEORGE L. LINDSAY, Director of Music, Philadelphia Public Schools

# The Standard Course of Study in Music for the Elementary Grades

THE MUSIC Supervisors' National Conference adopted a course of study in school music at St. Joseph, recommended by a committee of supera plan. Many interests had to be served, and many factors considered necessary for had to be included in the course. While it was designated "a course in music," yet it proved to be a quite general and flexible plan, and the mooted question of exact methodology was not discussed. The necessity for the adoption of a standard plan was obvious.

When music supervisors came to a realization of the fact that sight-reading was not the end and aim of teaching music in the schools they began to stress other phases of music study, and a period of experimentation set it. Much valuable laboratory work was undertaken and an era of research began. Many supervisors stressed the cultural factors of music study and omitted the technical, while others sought by ingenious mechanical processes to obviate the tedium of the phrases of familiar songs. sight-reading drill.

What was true of music study was true also of every other subject on the school program, as experimentation was the rule rather than the exception. The period of music stresses certain basic principles of procedure, yet the inclusion of many factors which had previously been neglected was considered and an all-round general plan adopted by the national music conference. Today practically every course in music is built on the standard course.

### The "Song" Method

B ECAUSE OF the adoption of the "6-3-3 plan," or the division of public school grading into the six-year elementary school, the three-year junior high school and the three-year senior high school, the standard course in music definitely follows this classification. Further, the six grades of elementary education are divided into two groups of three grades each. The first three grades comprise the sensory period and the second three the associative period of the psychological age of the child.

In the standard course certain aims, materials, procedure and attainments are stated for each grade. In the lower grades the value of rote-singing is emphasized and the introduction of the Latin syllables in the first grade is left to the discretion of the supervisor. Modern procedure calls for experience in rote singing or singing by imitation first. After a sufficient background of musical experience and vocal practice has been gained by the use of rote-songs, the child is prepared to use

Introduction of Staff Notation

introducing staff notation in the sec-Missouri, in April, 1921. The course was ond year the standard course uses certain songs that have been learned previvisors who were appointed to work out ously by word and syllable through imitation. It is modern practice to picture well-known rote songs, suited to the puran all-round presentation of the subject pose, on the blackboard or paper chart, had to be included in the course, While and to develop the visual experience of pose, on the blackboard or paper chart, years, to develop poise and conscious and to develop the visual experience of the pupils by singing the Latin syllables vidually. The pupil's natural vocal ability rote while concentrating on the ity can be discovered in this way and, staff-notation of the familiar song. After what is quite as important, he will dissufficient practice the class should sing cover himself musically. The pupils who without leading. An excellent procedure are listening are gaining power in distinction on the part of the pupils crimination, are kindled with a spirit is the practice on the part of the pupils of beating or tapping quietly. Not only will this stimulate a feeling for rhythm, but will also bring about a conscious realization of note values as represented in the song notation. At this point the common facts of notation may be taught. More or less drill may be given in visualizing note groups in order to stress phrase reading rather than to emphasize single note reading or the so-called spelling out of the notes. The visualization drills should be made up of phrases or parts of

### Sight Reading

AM PURPOSELY digressing in an AM PURPUSEEL digitality of effort to explain the general trend of modern public school music in using a song method which gradually evolves into experimentation was followed by one of standardization. Nothing was left to chance, and standards were fixed which were the results of scientific measurements. While the standard course in ond year, or by the middle of the third ond year, or by the middle of the third year, according to procedure, to sing at sight, with syllables, easy melodies in the usual nine major keys. These contain notes and rests, one, two, three and four beats in length, and employ diatonic tones in stepwise progressions and with simple skips. This means material of hymn tune difficulty without accidentals.

Sight-reading is a misleading term, as psychologists have pointed out. Experience must be given in practicing material similar to the new song before an attempt can be made to read or sing an unfamiliar selection. To bring about this ability it is necessary for the supervisor carefully to grade the list of songs to be used.

### Part Singing

THE STANDARD course calls for the introduction of two-part singing in the fourth year. One of the methods of developing this is the practice of "chording" in two parts on sustained tones. Many supervisors make liberal use of rounds in two and three parts. "Chording" develops the harmonic sense, while the use of rounds gives a contrapuntal experience. One of the special aims of the standard course for the special aims of the standard course for the fifth year is to establish two-part singing by using Latin syllables. Another is the ability to sight-read unison songs directly with words. In the sixth year the standard course calls for the use of easy three-part songs. It is understood that, throughout all of this the do-re-mi syllables by singing familiar graded development, "tone, time and the-songs with the Latin syllables as an extra ory," the three "T's" of school music, keep apace.

Individual Singing

stressed in the standard course is fore a valuable practice. that of individual singing. There was a period when singing by individual pupils of its major aims the appreciation was considered a waste of time. The rule of music. Mention is made of this imwas that of class response. Now pupils portant subject throughout the course, have an opportunity, in the first and later of emulation and are ever eager to correct any mistakes. This is really a type of ear-training which is invaluable.

The practice of individual singing en

ables the teacher to discover the musical strength or weakness of her pupils. Many children cannot carry a tune at first. They must receive special attention. The defective singers or so-called "monotones" must learn to match tones, high as well as The correction must be done with individual pupils. It is difficult for the busy teacher to find time to do this work but it is absolutely necessary, or the child will never break his bad vocal habits and will continue to be unmusical through life. The parents' cooperation should be sought and every effort made to\give the child the use of his singing voice. dren must learn to appreciate the beauty of tone by singing with a light head quality. The standard course calls for an attainment of the ability of ninety per cent. of the pupils to sing songs individually, freely, correctly and without harmful vocal habits by the end of the second year.

### Ear Training

THE STANDARD course emphasizes the practice of ear-training from the first year when the supervisor is asked to direct the aural attention of the pupils to beauty of tone in singing and to simple aspects of music as observed in rote-songs and heard in music. In the second and third years ear-training, for the development of tonal and rhythmic thinking, is emphasized, and in the fourth, fifth and sixth years the same statement is reiter-The term "ear-training" is used, therefore, in its broadest sense to cover the many interpretations that may be given it. There is no doubt that one cannot be truly musical unless he can hear mentally the printed score of, as Luther Whiting Mason stated, "hear with the eyes and see with the ears." In the second year, under the heading "Material," there is a statement calling for the use of "blank music paper or music writing books ruled with a wide staff, in the hands of the pupils." This suggests to many that the pupils should learn to write down, in simple notation, the material used for eartraining. Many supervisors do not place books in the hands of the pupils in the second year, as suggested in the standard course, nor do they use music paper and writing books until the fourth year. Writing down music notation has the close

relationship to reading music that ordi-FOLLOWING the usual practice of ONE OF THE outstanding factors nary writing has to reading, and is there-

> The standard course has as one of its major aims the appreciation and the use of a phonograph with records of good music is required in the outline of each year. Lessons in music appreciation should not be presented as some thing apart from the regular work in school music, but a close contact should be made with the regular course. Appreciation should be developed by participation and as an extension of the child's musical experience. This should be the guide for the choice of material. The planning of the course in music appreciation should go hand-in-hand with the course in school music. Practically every item in the standard course can be construed to mean or suggest some element in the development of music appreciation. Frequent mention is made of "singing rote-songs for pleasurable musical experience," and, further, that an effort should be made "to provide the pupils, through accompaniments to some of their songs and the hearing of much good music, with an experience richer than that afforded by their own singing."

### Song Repertoire

THROUGHOUT the standard course reference is made, under the headings "Aims" and also "Attainments," to the necessity of maintaining a repertoire of songs. In the earlier grades many songs should be memorized and, in the later grades, many selections kept in reper-toire. The specific number of songs is mentioned from year to year to be the goal of attainment for the pupils as classes and individuals.

An interesting addition to the repertoire of every child is the memorizing of all verses of "America" and "The Star Spangled Banner" in the service version. There has been too much neglect in teaching school children to memorize the national hymn and anthem. The music supervisor does not always control the assembly program of the various schools under his supervision and, if these patriotic numbers are not presented in the class-room, they may be scantily learned by the occasional use of them in the assembly. "America" is to be learned in the first three grades and "The Star Spangled Banner" in the second three grades of the six-year course. The adoption of a service version of the national anthem came as a result of the varied renditions given by bands, orchestras and community singing groups at the time of the World War. A group of music supervisors was called together and a version was adopted now known as the "service version." standard course calls for the use of this and it should be the patriotic duty of all supervisors to adhere strictly to its use.

(Continued on page 77)

# The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered Department. Full name and address must accompany all inquiries

### The Stuttering Habit

One of my pupils, a boy of nine, who has studied piano about two years, has lately contracted the "stuttering" habit. After he has learned a piece and plays it well from memory, all of a sudden he will begin to strike one note in it over and over before he plays the next one. He tries hard not to do this, but the next time plays it again repeatedly, seemingly unable to pass over it.

He never does this until he knows a piece well; and I am at a loss to know why he does it and how to correct the habit.—Mrs. B. S.

The fault which you describe raises the important question of how to treat a composition after it has been memorized. Often a pupil learns a piece accurately, but in the ensuing weeks plays it with increasing rapidity and carelessness until it becomes scarcely recognizable.

Show your pupil that he cannot finish a piece as an artist completes a picture, but that, after it has apparently been well learned, it must still be studied with infinite care as to details. I recommend the following plan of study, after a given piece has been memorized:

Divide the entire composition into sections of not more than a page in length and let the pupil study one, or more than one, section per day. He should play the section twice slowly with the notes, then once from memory, sounding the notes written for the right hand while the left hand plays its notes on top of the key. Then the process should be reversed, the left hand playing its notes out loud, while the right merely goes through the motions. When he is able to perform the section in both of these ways, he may play out loud, with both hands, as usual.

The object is, of course, to disassociate the muscular motions from their resultant sounds, and so to force the pupil to notice every movement that he makes. As a result, he should acquire that confidence and stability which he now evidently lacks.

### **Chord Fingering and Hand Expansion**

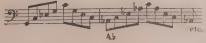
Would you play the following chords as I have indicated, and is there any certain rule for their fingering? Also, I would like to know how to increase the reach of my left hand.



As a general rule such chords are fingered 5, 3, 1, when the two lower notes are a fifth apart (as in the case of the first two chords that you present), and 5, 2, 1, when the two lower notes are a sixth apart (as in the last three chords). Hence all your fingerings are correct, except that for the first chord in which the third rather than the second finger is to be

A good expansion exercise for the left hand (which can also be applied to the right hand) is as follows:





Repeat this figure in all keys proceeding upward in chromatic order. Allow the hand to move flexibly from side to side, as the notes suggest. The exercise may be made more valuable by playing it in various rhythms.

### Programs for Pupils' Recitals

I am planning to give a pupils' recital, and wish some advice. My class is small (only six pupils) and of various grades—one pupil in the first grade, three in the third and two in the fourth.

Would it be out of place for me to play some duets with them since they have not enough pleces learned to have just piano solos?—A. G. C., Texas.

Certainly, the program could be made much more attractive by the insertion of duets, or even trios. You might also gain variety by adding a couple of vocal or violin solos; although I should not introduce so many of these that they will overshadow the work of your own pupils.

For Grade 1 duets, try some of Wohlfahrt's Musical Children's Friend, Op. 87. Tone Pictures by J. Low are also attractive simple pieces for teacher and pupil. Of third grade are Anvil Chorus by Engelmann and Morris Dance, by F. P. Atherton. Of Grade IV are Joyous Return by L. Ringuet and Military March by Flagler.

The above may also answer the queries of M. C. K., who asks also what would be the approximate cost of a hall, programs and renting of a grand piano for a pupils'

Hall rent would probably vary from ten to fifty dollars according to size and location. Simple programs cost from four dollars upward. If you are in touch with a piano firm, perhaps they would lend you a piano for the cost of movingin which case they would expect you to mention the make on the program. Otherwise at least ten dollars would be added to moving costs.

### Absolute Pitch

At the age of six, I was informed that I had a gift from God—that of "absolute pitch." Not long ago I read an article in The Etude, which asked a question something like this: "Can you discriminate between absolute pitch and some other kind of pitch?" Please tell me what it means to have absolute pitch and what the other kind is. I am thankful for this great gift, but would like to understand its meaning better.—E. S.

Occasionally a person has, like yourself, the instinctive ability to name the exact pitch of any tone heard. Such an one is said to have absolute pitch—that is, pitch which is absolutely correct. The only other kind of pitch that I know of

is incorrect or inaccurate pitch.
While this "gift from God" is often convenient and interesting, it does not necessarily betoken unusual musical ability in other respects; indeed, many prominent musicians are without it. For intense

wide musical vision must all be added before the gift can bear important fruit.

### Music in the Kindergarten

I would appreciate your giving a list of compositions suitable for a pupil of mine to play in a kindergarten. The music should be by recognized composers and somewhat descriptive, designed to teach children to listen to good music. Pieces such as Tschaikovsky's Lark's Song and MacDowell's To a Wild Rose are examples.—J. H. P.

The following list should appeal to the

Couperin: The Little Windmills.

Daquin: The Cuckoo.

Beethoven: Albumleaf, Für Elise. Mendelssohn: Children's Pieces, Op. 72. Schumann: Bird as Prophet, from Op.

Debussy: The Little Shepherd, from The Children's Corner.

Palmgren: May Night. Nevin: Barchetta. MacDowell: Scotch Poem.

### A Teaching Course

I have taught piano for ten years and have studied up and gathered together a very good method for teaching tiny tots of four, five and six years of age.

Because of the success I have had with these little folks, I have been asked by several teachers to show them my method. This would take perhaps ten lessons. My problem is, "What shall I charge for the course?"

course?"
My fee for private lessons is two

dollars.

The course would show how to teach the notes in an easy way and would bring the pupils up to first grade pieces. It would include a little theory and ear-training, also hand position and the different kinds of touch. It would take them through the scales, and teach them triads. They would also be taught reluxation.

Should I give such a course, and what would it be worth?—A. B.

It looks as though, with your background of experience, such a course would be valuable. Incidentally, it would not only help others, but would clarify your own ideas. I am glad that you are to include theory, and especially ear-training which is too often neglected.

I suggest ten dollars as the fee for the ten lessons. Also that you send to friends and candidates for the course a printed circular on which the details of the course, the fee and times of meeting are plainly

### A Fifth Grade Student

Having finished Standard Compositions of the fifth grade by W. S. B. Mathews, I would like to know what worth-while pieces you would

really worth-while pieces you would suggest.

I have finished Books 1 and 2 of Czerny's School of Velocity, Op. 299. Would you advise my going on with the third book? Should I not be further advanced, considering my grade? grade?
What studies by Bach could I

take?
Is there any book on music theory which I could study by myself?
—J. G.

The third book of Czerny is advanced enough, I should say. But you would do well to vary your course by works of others composers, say Bach's Two-Part



much a question of the exact grade of a piece, as to how successfully you are able to play it. It is better to master thor-oughly a piece of an easier grade than to play with extreme difficulty one that is

field, which is well-adapted for self-study. The problems in this book are solved in a Key to the Student's Harmony, by the

Developing One's Technic

I am obliged to practice without the aid of a teacher. During the four years that I have received instruction I have learned all of the scales, the arpeggios (I am a little weak on them), and also octaves. I can play Salut de Pexil (Octave March) without tiring, and play it fast. Chopin's Waltzes in D flat and C minor are easier, but when trying to play his Etudes in G flat and A flat, although I play them through. I do not play them correctly.

My left hand is far inferior to my right. Can you suggest some exercises for the left hand, some for the right hand in arpeggios, and some for better technic generally?

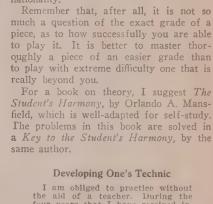
W. F. P.

It strikes me that you are attempting problems that are too difficult for you at present. One should possess a facile and sure technic, for instance, before tackling Chopin's etudes; and the Salut de Pesth is an admirable device for producing a stiff wrist, unless played with the utmost caution.

Diligent study of Cramer's 50 Selected Studies ought to increase your technical facility. Some of these are especially for the left hand, while others make equal demands on both hands. These may be followed by Clementi's studies, which are equally useful.

Cooke's Mastering the Scales and Arpeggios will furnish material for technical drill, also Philipp's Complete School of

Helpful and interesting pieces for you are Chopin's Third Prelude, in G-Major; Cyril Scott's Danse Nègre, and Mac-Dowell's Hexentanz. All these, if practiced slowly and with loose wrist, should increase your technical fluency.



### PEOPLE LIKE GOOD MUSIC

"What pleases people most is sentimental music," says Camille Saint-Saëns, in his "Musical Memories," "but it need not be a silly sentimentality." He is speaking of the music of cafés. "I am not ignorant of the fact that such establishments employ talented people. But along with the good, what frightful things one hears! And no one would listen to their instrumental repertoire anywhere else!

"Every time anyone has tried to raise the standards and employ real singers and real virtuosi, the attendance has increased. But, very often, even at the theatres, the managers satisfy their own tastes under the pretence of satisfying that of the pub-That is, of course, intensely human. We judge others by ourselves

"A famous manager once said to me, as he pointed to an empty house, 'The public is amazing. Give them what they like, and they don't come!'

'One day I was walking in a garden. There was a bandstand and musicians were playing some sort of music. The crowd was indifferent and passed by talking without paying the slightest attention. Suddenly there sounded the first notes of the delightful andante of Beethoven's "Symphony in D"—a flower of spring with a delicate perfume. At the first notes all walking and talking stopped. And the crowd stood motionless and in an almost religious silence as it listened to the mar-When the piece was over, I went out of the garden, and near the entrance I heard one of the managers say

"'There, you see, they don't like that kind of music.'

"And that kind of music was never played there again."

"Fireworks may be postponed indefi-nitely; music cannot wait."

-ARNOLD DOLMETSCH.

### FINGERS BEFORE SCALES

"Beyond the faculty of imitation man possesses that of measuring; he measures and apportions in his buildings and his bakings; inches and acres bear relation to each other," remarks Hermann Smith in "The World's Earliest Music," as a preliminary to the following conception of the origin of our musical scales.

"In the primitive making of the flute, the holes were cut to suit the spread of the fingers, and the scales which followed as the result of the placing of holes were accepted by primitive man; the ear got to like the sequence of sounds, and it so worked into the brain of the race, that ages after, it became an intellectually accepted musical scale, or relation of notes, and was varied by evolution. lengths of the strings, and the distances of the holes spaced for the convenience of the fingers ordained the musical scales."

There is no doubt considerable truth in the above ingenious theory, though probably the discovery of the natural relationship of tonic and dominant and the sequence of overtones had something to do with scale-formation. The convenience of fingers, arms and so forth, however, has modified greatly the actual shapes and sizes of our instruments. To be acoustically correct, the viola, for instance, should be in size between the violin and 'cello; but such an instrument would be inconvenient to hold, and so it is made only a little larger than the violin, but with thicker strings tuned a fifth lower—which gives the viola a nasal tone peculiar to itself. Similarly, the upright piano succeeded the square piano to save space; and now the "parlor grand" is succeeding the upright because it will go in the corner of a small apartment. The French horn is curled up in circles because it would be sixteen feet long if it were straight.

# The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

### ORIGIN OF MOUSSORGSKY'S "BORIS"

ressi tells us that "the idea of seeking a ever, it is possible I may be called upon subject for a musical drama in Pushkin's about the middle of August, or, rather, Boris Godounoff was suggested to Moussorgsky by a friend, Professor Nicolsky, who had met him at the house of Glinka's sister, Madame Shestakoff.

"The composer was so enamored with the plan that he immediately dropped the continuation of The Marriage Broker, of which the outlines of the second act were well advanced; and about September, 1868, he set to work on his new task. He composed with an incredible rapidity, for in the middle of November the first act was finished, and a year later the first version of the opera was complete. He orchestrated it during the winter of 1869-70. On June 13th he wrote to Alexandra Purgold.... Thave been to see the theater director; he tells me that he can-

THE life of Moussorgsky by Calvoco- not give anything new this year; howabout the middle of September, to terrorize these gentlemen with Boris.

"This first version was much shorter than the final; for the later one Moussorgsky used some of the principal scenes in Pushkin's work just as they stood; he modified others, and finally wrote the greater part of the libretto himself. As each of these different parts were composed, Moussorgsky performed them on the piano before his circle of friends. He himself sang nearly all the vocal parts, Miss Alexandra Purgold having charge of the small feminine roles. The enthusiasm aroused by this highly original and powerful work was very great; everyone immediately recognized its grandeur and

### COLLEGE KNIGHTS

of a lack of interest in the higher educa-tion, but in "My Musical Life," Walter Damrosch tells us that music can claim the attention of even the "athletes" upon

"Whenever my opera company came to Boston," he says, "the supers, when an extra group or crowd of knights or peasants and so forth were necessary, were always taken from Harvard University. This became a source of enormous revenue to the doorkeeper at the stage entrance. Our stage manager paid him twenty-five cents for each super, but he not only pocketed this money himself but charged the students anywhere from fifty cents upward, according to the popularity of the opera, for the privilege of hearing it from the stage. In consequence we often had the most wonderful athletic specimens

University students are often accused that the ardent pursuit of sport produces among college men, delighting our eyes the curtain rose, and the knights and nobles in the second act of 'Tannhäuser,' for instance, clad in magnificent robes, would march solemnly in and listen to the contest of song in the castle of the Landgrave of Thuringia.

"But they were not all athletes, and I remember one real student\among them. The curtain went up on the first act of 'Lohengrin' and, to my amazement, as I looked up from the conductor's stand, I saw one of these college boys, dressed in armor and cloak of one of King Henry's knights, calmly standing at the foot of the throne, large spectacles on his nose, busily following the action of the opera from a libretto which he held in his hand and close to his eyes."

JOHN D. HAYWARD, M.D., an English amateur musician, gives amusing expression to his conservative tendencies in a bright little book, "Chamber Music for Amateurs," from which the following passage is taken:

"My friends who enthuse over some recent cubist composition seem readier to praise it than to avail themselves of opportunities to listen to it, and appear not to be so impressed by the beauty of the performance as by admiration that it should be done at all. They scorn the music I love, and term it sugary; antiquated, conventional, superficial and similar adjectives; they label me a 'Philistine'- whatever that may mean-because I plead guilty to an affection for simplicity, melody and

"Gilbert might have been to a concert of very modern examples when he wrote in the 'Bab Ballads:'

"'It was wild-it was fitful-as wild as the breeze,

It wandered about into several keys; It was jerky, spasmodic and harsh I'm aware.

But still it distinctly resembles an air.' but its admirers would indignantly contest the verdict in the last line.

"I know of no explanation of why some music is agreeable to the greatest majority while some appeals only to the few. We are built that way. The enjoyment of music is an emotion and not a reasoned deduction from argument. After all, the highbrows are a small minority, and it is presumption on their part to label as rubbish whatever music stirs and pleases the public, and is therefore decried as popular, as though this term were a reproach."

"Music is also a strong moral force in will not blow a safe," contains a sound the lives of our boys and girls. The slo- principle in education." gan, 'teach a boy to blow a horn and he

-DR. THOMAS W. NADAL.

### BEETHOVEN'S GIFT OF IMPROVI-SATION

BEETHOVEN not only improvised well, but, according to Paul Bekker's recently translated biography of him, preferred it to any other form of playing. concert tour was planned out he would undertake conducting and improvisation only, leaving the 'clavier-playing' to his pupil, Ries," says Bekker. And again: "In all his public concerts, with the exception of a few 'composition evenings' during his last years, improvisation was the chief item on the program.

"The rush of Beethoven's ideas at a given moment and their apparently inexhaustible capacity for metamorphosis are alike amazing," continues this authority. "Inspiration, once kindled, seemed unquenchable. Image succeeds image, the quenchable. spirit ascending in ever-widening circles, forsaking actuality, climbing towards eternity, like an eagle soaring into the sun. Beethoven forgot concert-room and audience, the world of time and space fell away. At times he would touch the keyboard in passing, and, his imagination suddenly taking fire, he would remain beside the piano entranced, without change of his awkward position, playing, playing ceaselessly at the spirit's imperative behest. Thus he first played the Eroica variations; thus for a few friends he improvised, not in the concise form in which they are now scored, and for two hours he maintained the same theme.

"Ries tells a similar story about the crigin of the last movement of the F Minor Sonata, Op. 57. The two men had taken a long walk, during which 'Beethoven hummed to himself, at times roared to himself, high and low, without actually singing a note, the whole way. When I (Ries) asked him what he had in mind, he said, "I have just thought of a theme for the last allegro of my sonata." The moment we entered his room, he rushed to the clavier without so much as removing his hat. I sat down in a corner and he forgot me immediately. For an hour or more he raged through the glorious new finale."

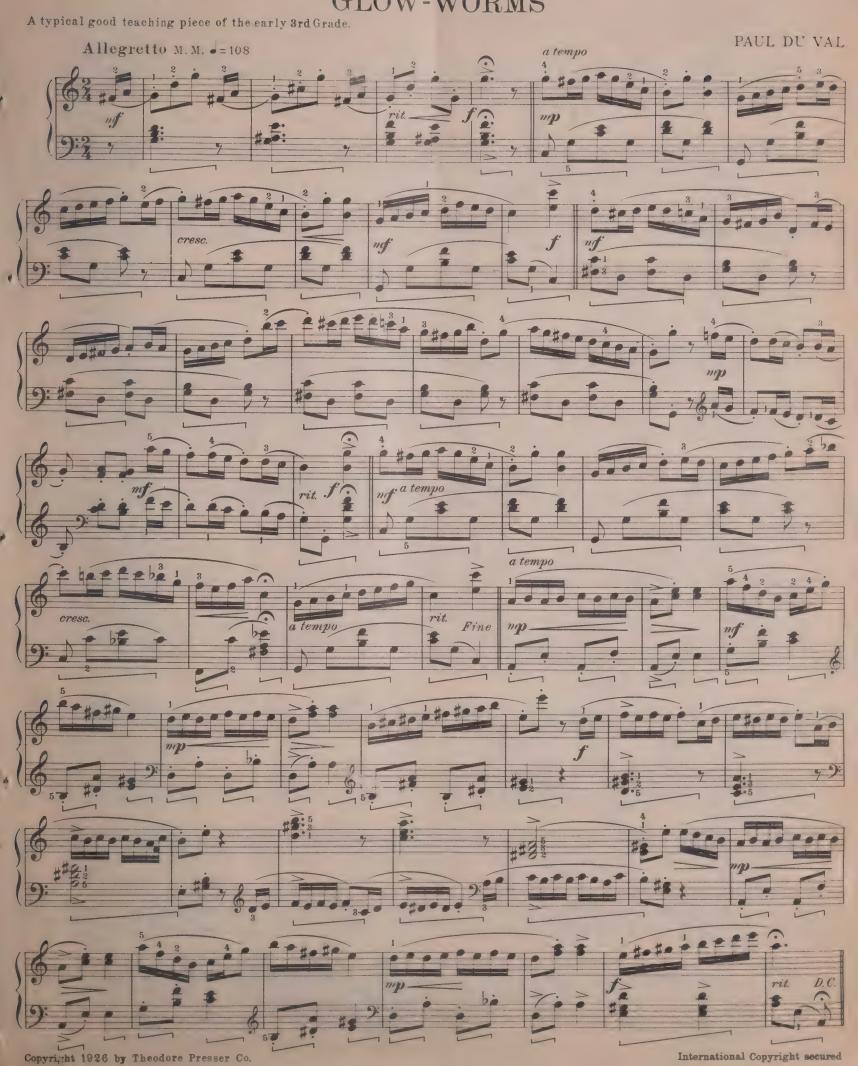
### THE PICTURESQUE CHABRIER

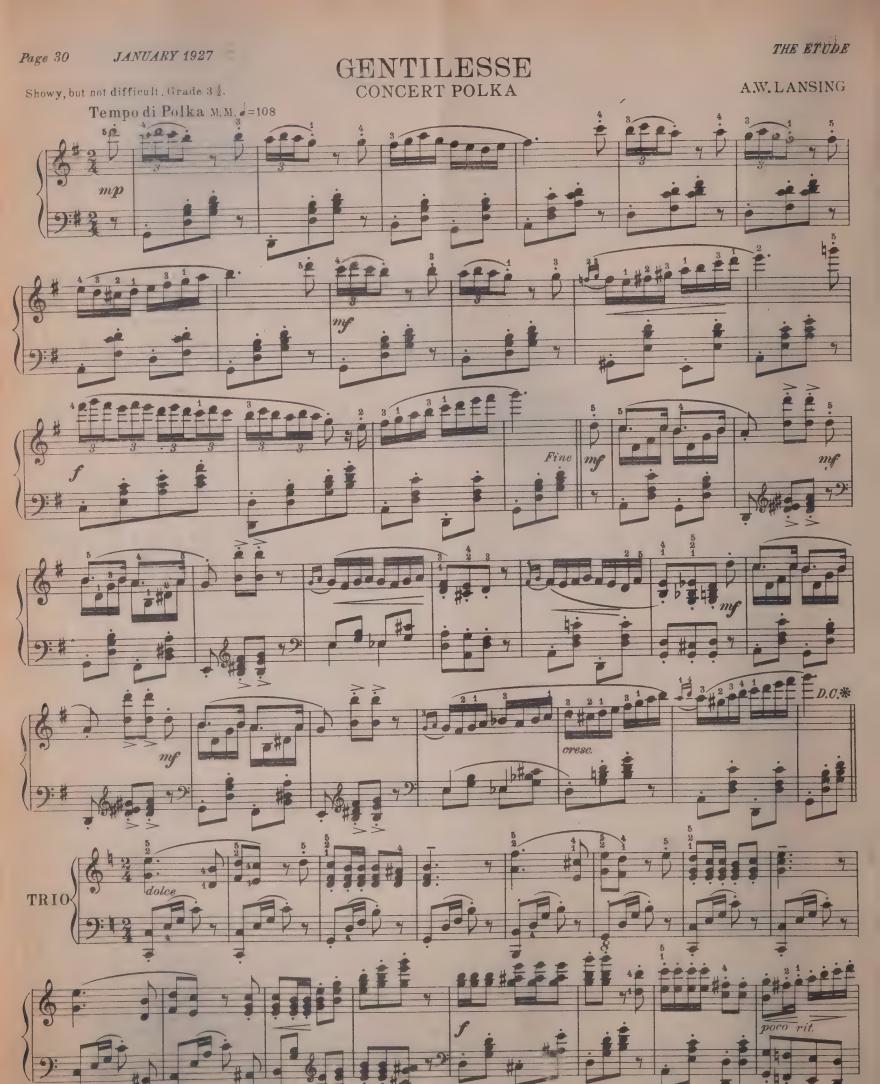
Emmanuel Chabrier, best known to the world by his "Spanish Rhapsody," once said of himself: "I am virtually selftaught; I belong to no school. I had more temperament than talent. There are many things one must learn in youth which I shall never reach; but I live and breathe in music. I write as I feel with more temperament than technic, but what is the difference? I think I am an honest and sincere artist."

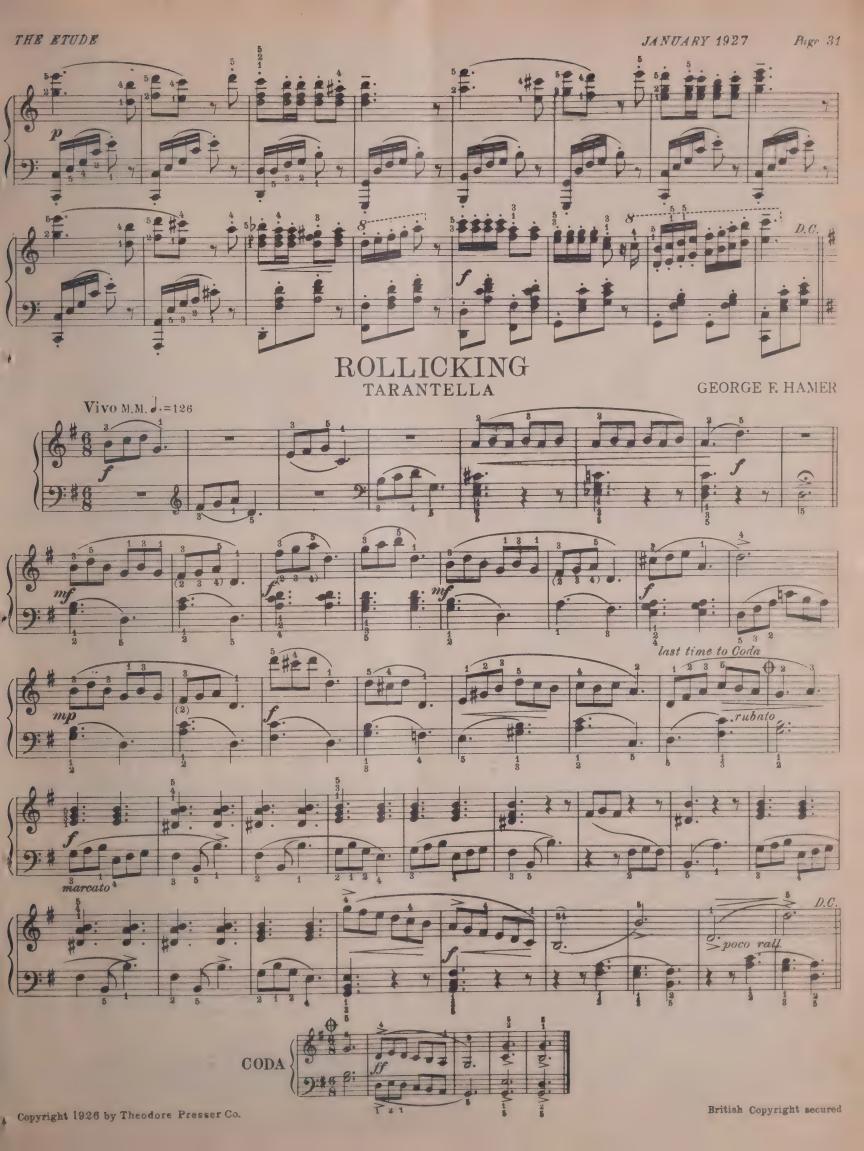
He was certainly a picturesque one. Edward Burlingame Hill in "Modern French Music" quotes Alfred Bruneau's description of Chabrier as a pianist as follows: "He played the piano as no one K had before him, and as it never will be played again. To see Chabrier advancing toward a frail instrument from the back of a salon ornamented with women of elegance, and performing España in a fireworks of broken strings, hammers in pieces and broken keys, was a sig't unspeakably droll, which also attained epic grandeur."

And Harold Bauer is quoted as saying: "He was not the correct pianist, the agile virtuoso equal to all difficulties; oh, no! but a temperament possessed of a devil who incarnated himself in an instrument."
To this E. B. Hill adds: "Chabrier was the personification of almost boisterous vitality, of fautastic humor, alternating with poetic sensibility, verging at times on frank sentimentality such as had scarcely been witnessed in French art since the days of Rabelais."

# GLOW-WORMS





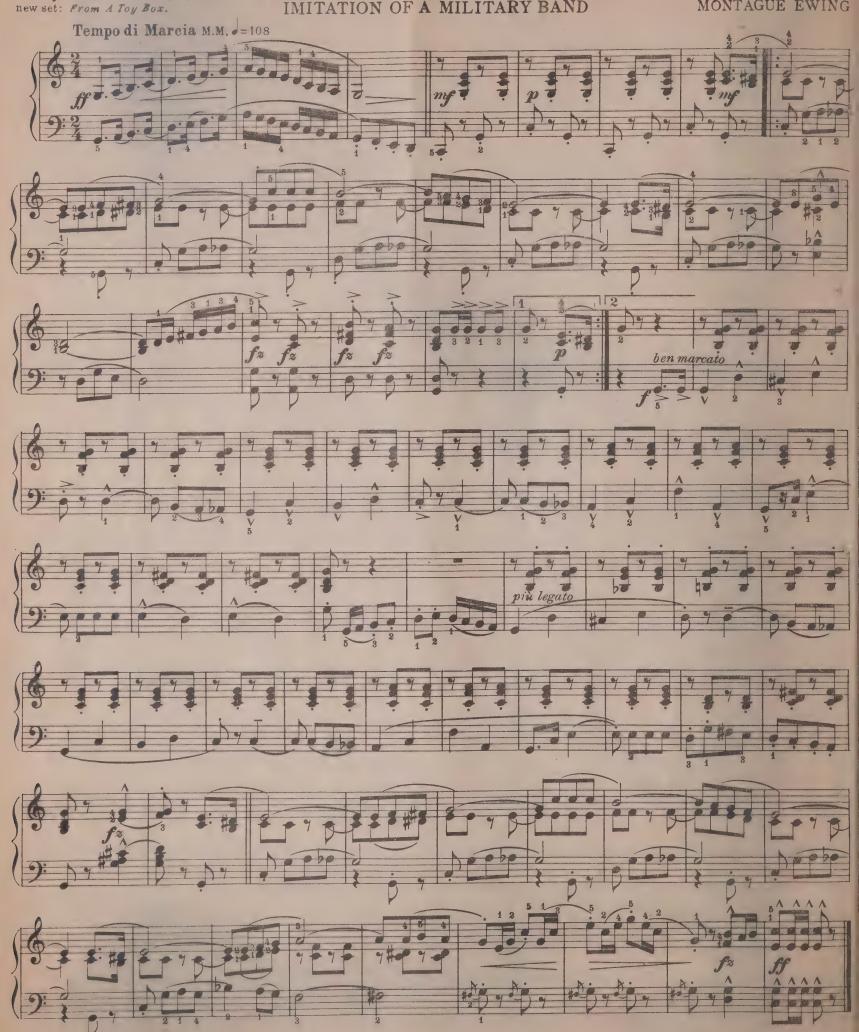


Avery clever little burlesque, from a

# THE BOX OF SOLDIERS

IMITATION OF A MILITARY BAND

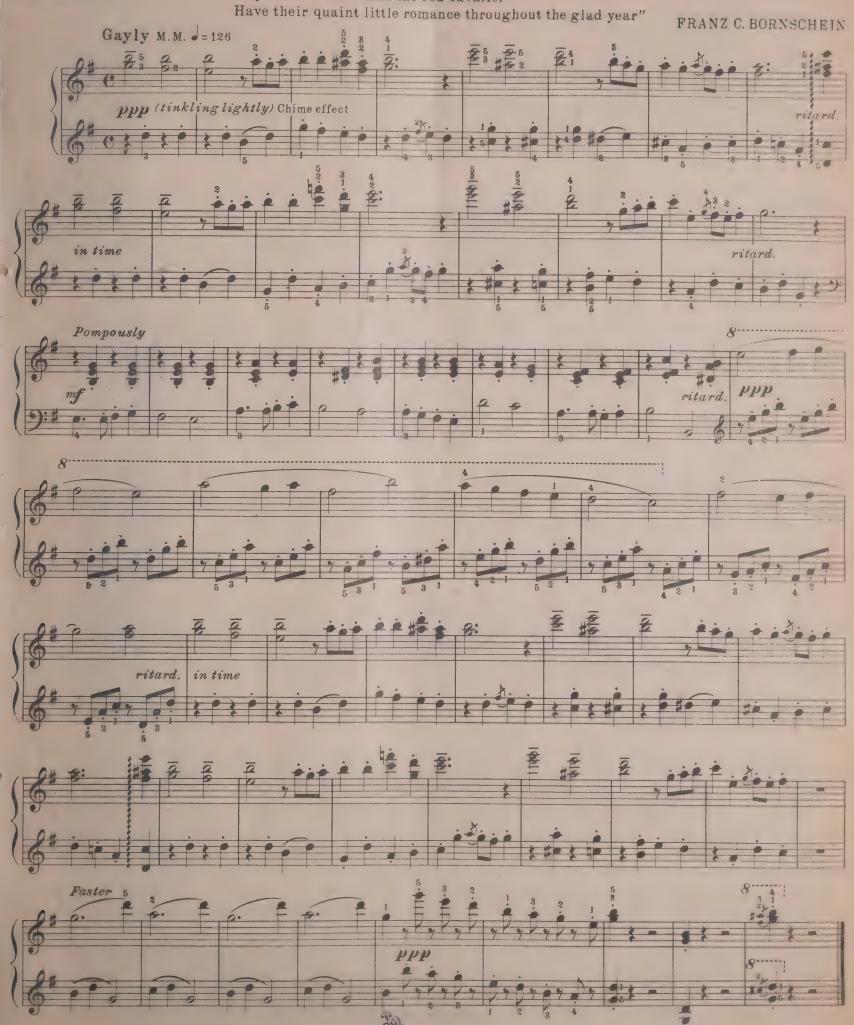
MONTAGUE EWING



# THE FRENCH CLOCK

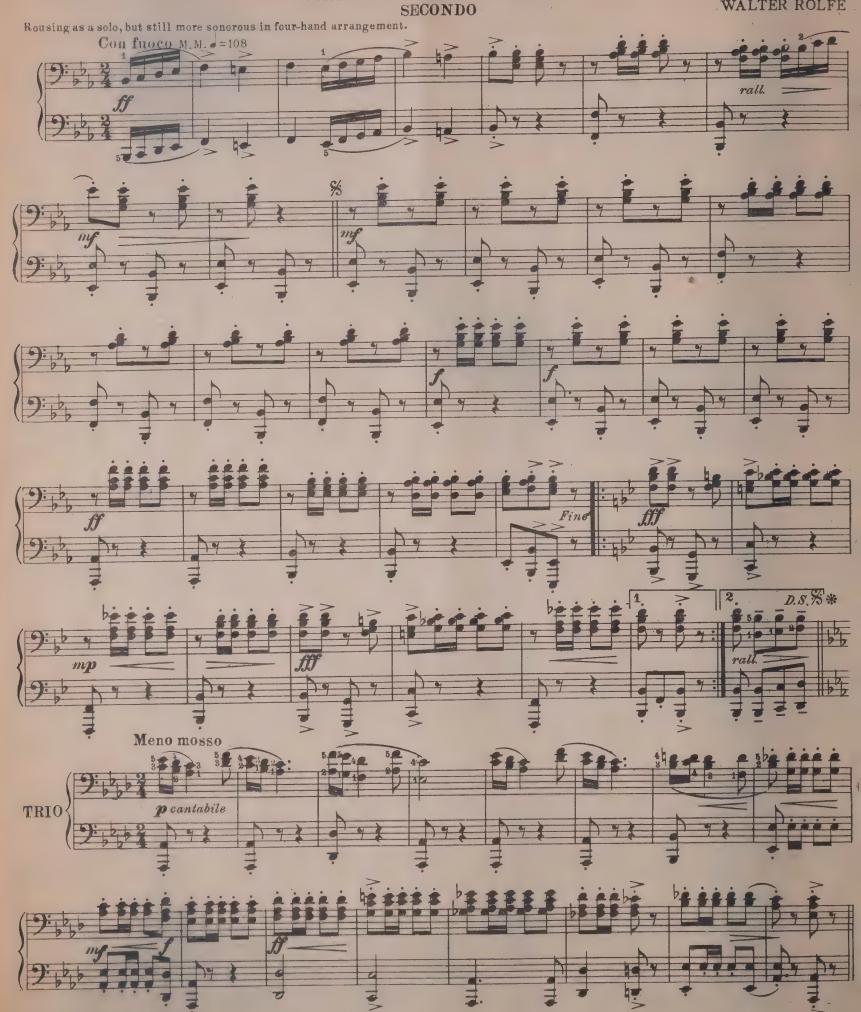
A dainty descriptive number. Grade 3.

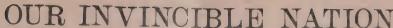
"The porcelain maid and the red cavalier

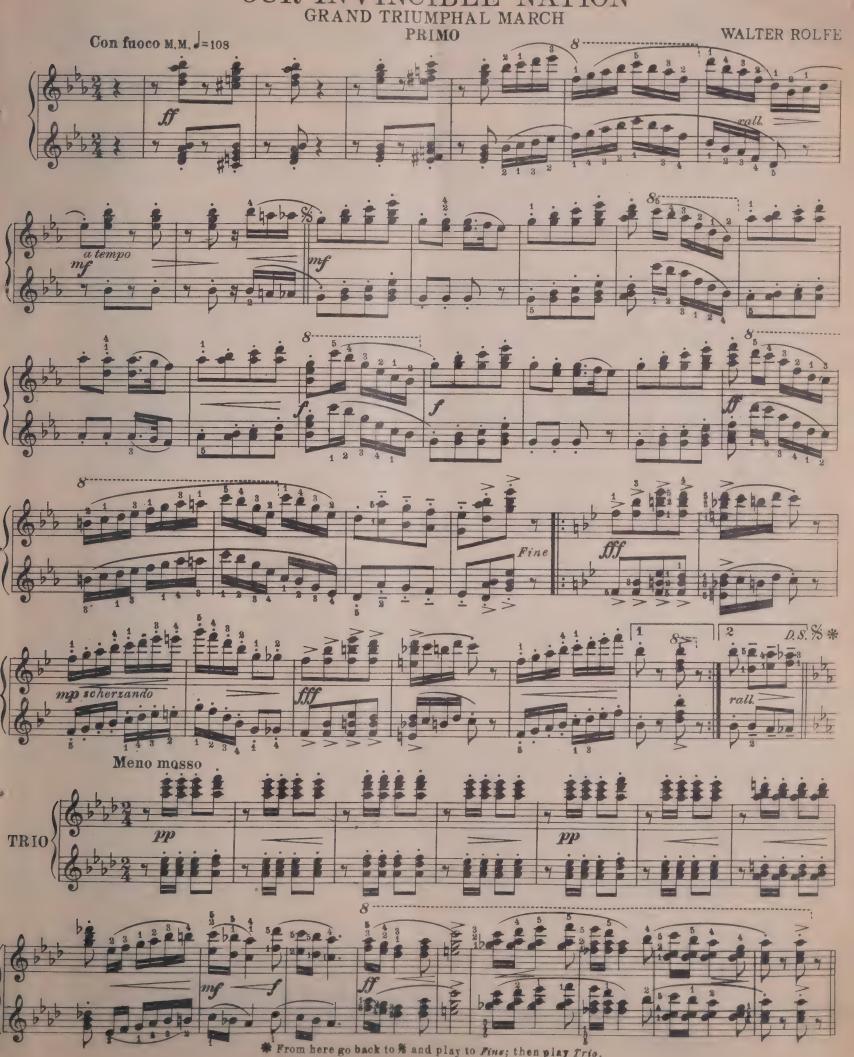


GRAND TRIUMPHAL MARCH

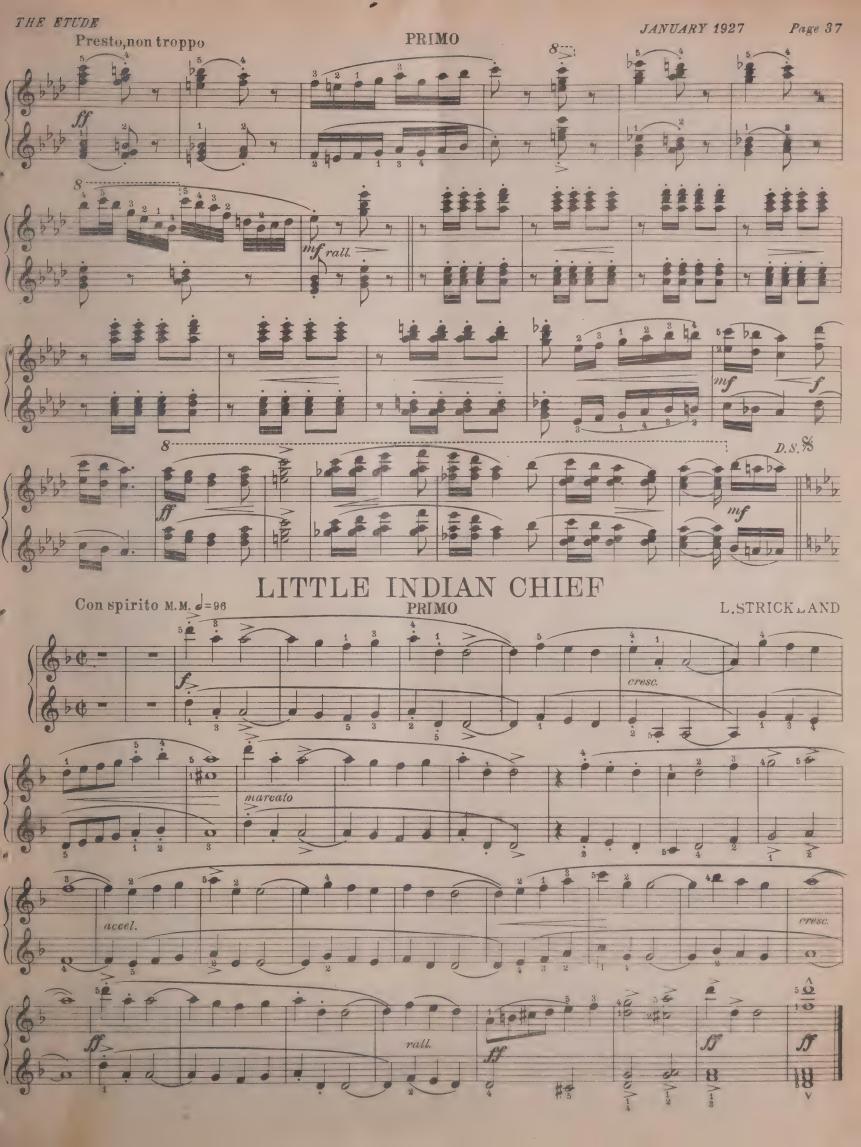
WALTER ROLFE



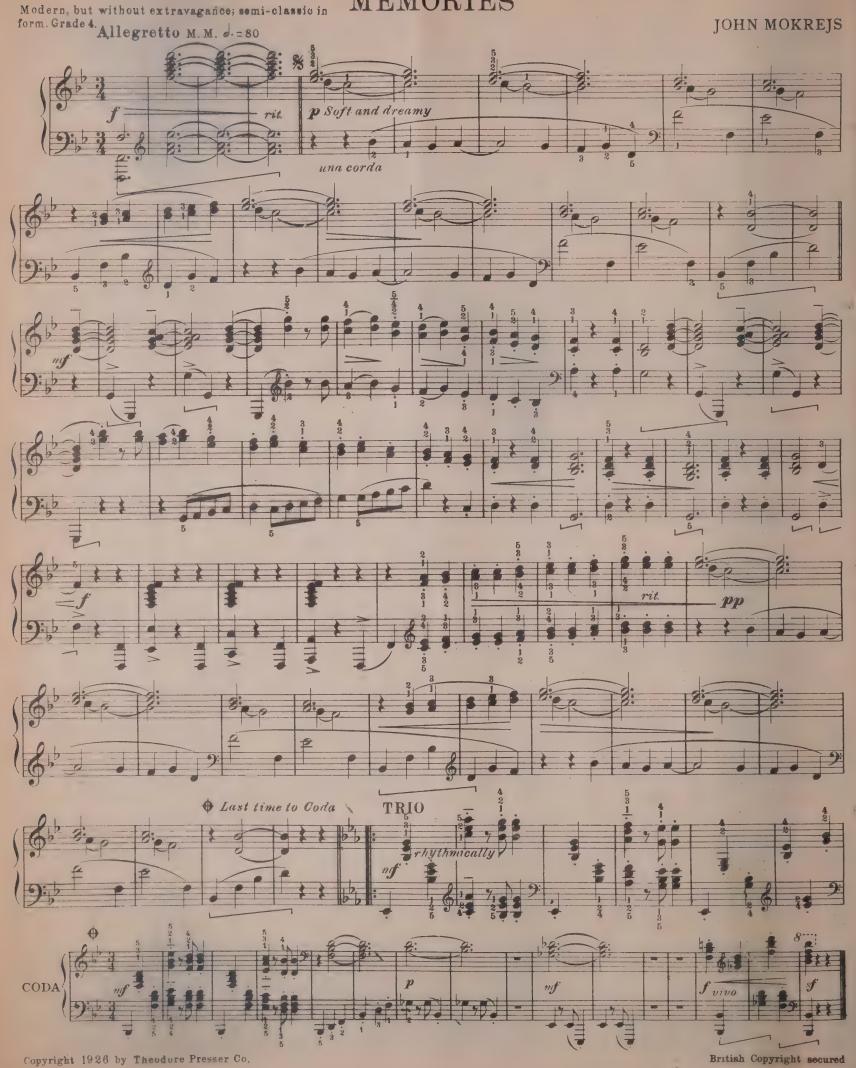


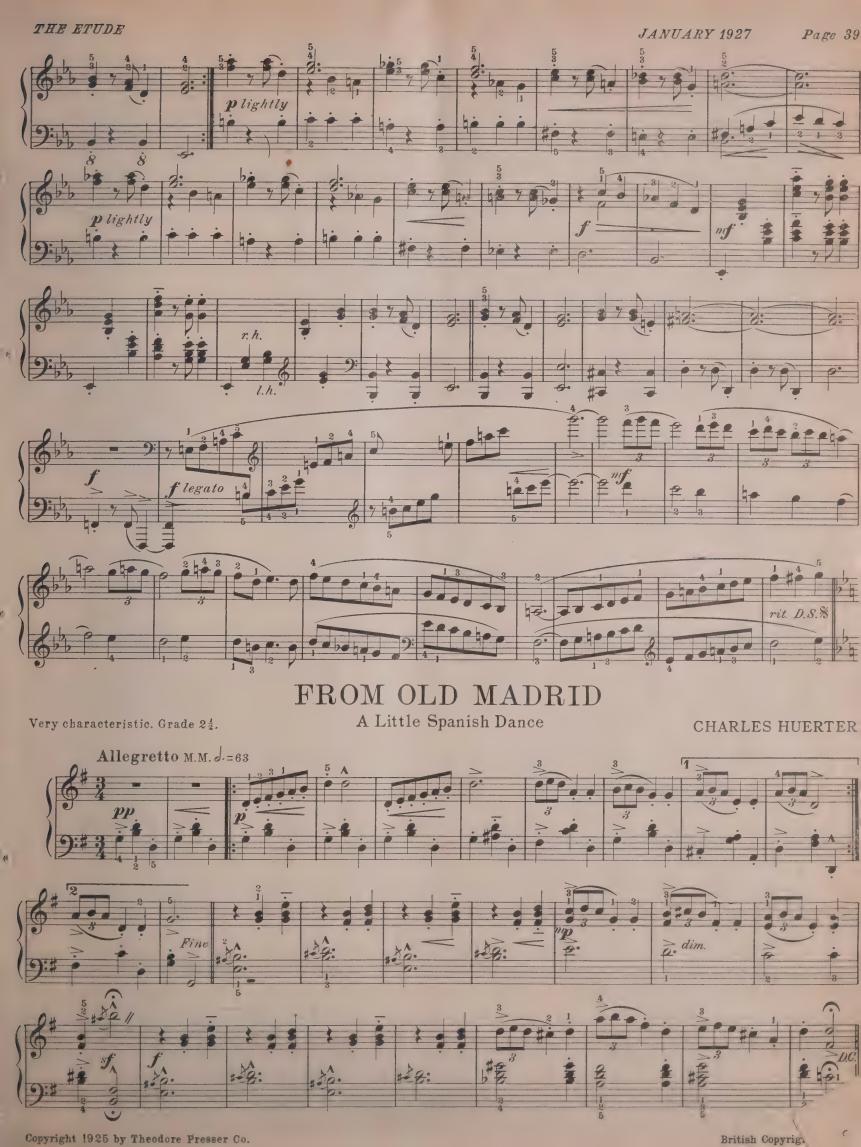


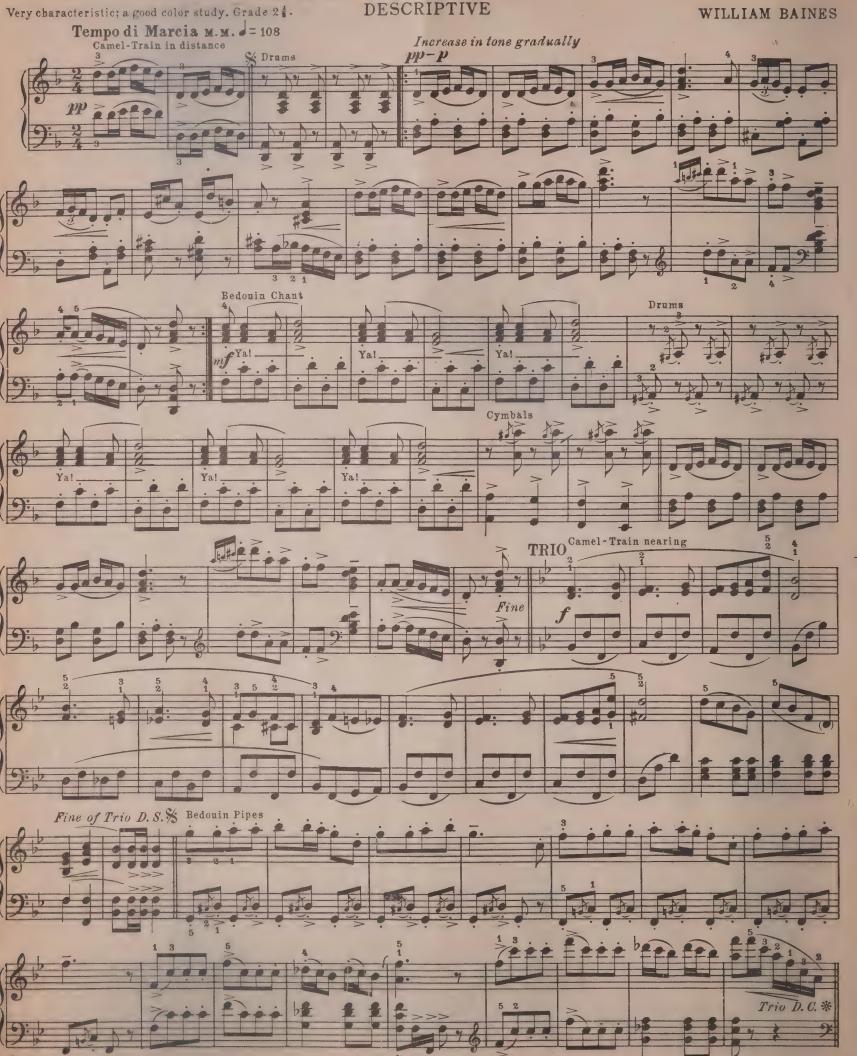




MEMORIES









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Second Thursday of Each Month at 8.15
EASTERN STANDARD TIME

Station WIP, GIMBEL BROTHERS, Philadelphia Station WGBS, GIMBEL BROTHERS, New York City

Third Tuesday of Each Month at 7 P. M. CENTRAL TIME

Station WLS, SEARS, ROEBUCK FOUNDATION, Chicago D. A. Clippinger, Director of Chicago Etude Radio Hour

The ETUDE Radio Hour for this year has already included a host of instructive features. Including the artists who have already appeared and those scheduled for December, we have an imposing list which we are presenting alphabetically with the name of each artist, and the Stations and dates.

MAE GRAVES ATKINS Eminent Soprano and Teacher of WLS—December

EDGAR A. BARRELL Composer, Pianist, Organist WIP—WGBS—October November, December

LUIGI BOCELLI Famous Italian Tenor .
"The Blind Caruso"
WIP—WGBS—November

Frederic Cardin Most famous of native American Indian Violinists and Composers WIP—WGBS—October

D. A. CLIPPINGER Eminent Teacher of Singing and Choral Conductor WLS-October, November, December

James Françis Cooke Editor, THE ETUDE WIP—WGBS—October November, December

RICHARD CZERWONKY Violinist-Conductor WLS—December

WILLIAM M. FELTON Pianist, Teacher, Composer WIP—WGBS—October, November, December

ERNEST GAMBLE WIP—WGBS—December

Frederic L. Hatch Composer, Pianist
WIP—WGBS—October, November, December

EDWARD ELLSWORTH HIPSHER
Assistant Editor, THE ETUDE
WIP—WGBS—October November, December

JULIAN JORDAN Teacher of Singing, Composer of The Song That Reached my Heart" WIP—WGBS—November

MURIEL LA FRANCE
Protege of Mme. Galli-Curci
WIP—WGBS—December

DOROTHEA NEEBE-LANGE Concert Pianist
WIP—WGBS—October

EDGAR NELSON Conductor, Composer, Teacher Director, Bush Conservatory WLS—December

VERNA PAGE
Concert Violinist
WIP—WGBS—December

FRANTZ PROCHOWSKY Eminent Vocal Advisor of Galli-Curci and Tito Schipa WIP—WGBS—October

SILVO SCIONTI Celebrated Virtuoso Pianist WLS—November

Preston Ware Orem
Music Critic of THE ETUDE
WIP—WGBS—December

Oscar Shumsky Nine-year-old Wonder Violinist WIP—WGBS—November

JULIAN SKINNELL

Concert Pianist
WIP—WGBS—October

REBECCA SMITH "Adelina Patti, II," Phenominal Child Soprano WIP—WGBS—November

ELLA SPRAVKA Concert Singer and Teacher WLS—December

WALTER SPRY Eminent Pianist, Teacher and Composer WLS—October

ELEANOR STARKEY

Coloratura Soprano

WIP—WGBS—October

R. M. STULTS . Composer of
"The Sweetest Story Ever Told"
WIP—WGBS—December

EVELYN WEINKE Soprano and Teacher of Singing WLS—October

Louise Hattstedt Winter Soprano and Teacher WLS—November

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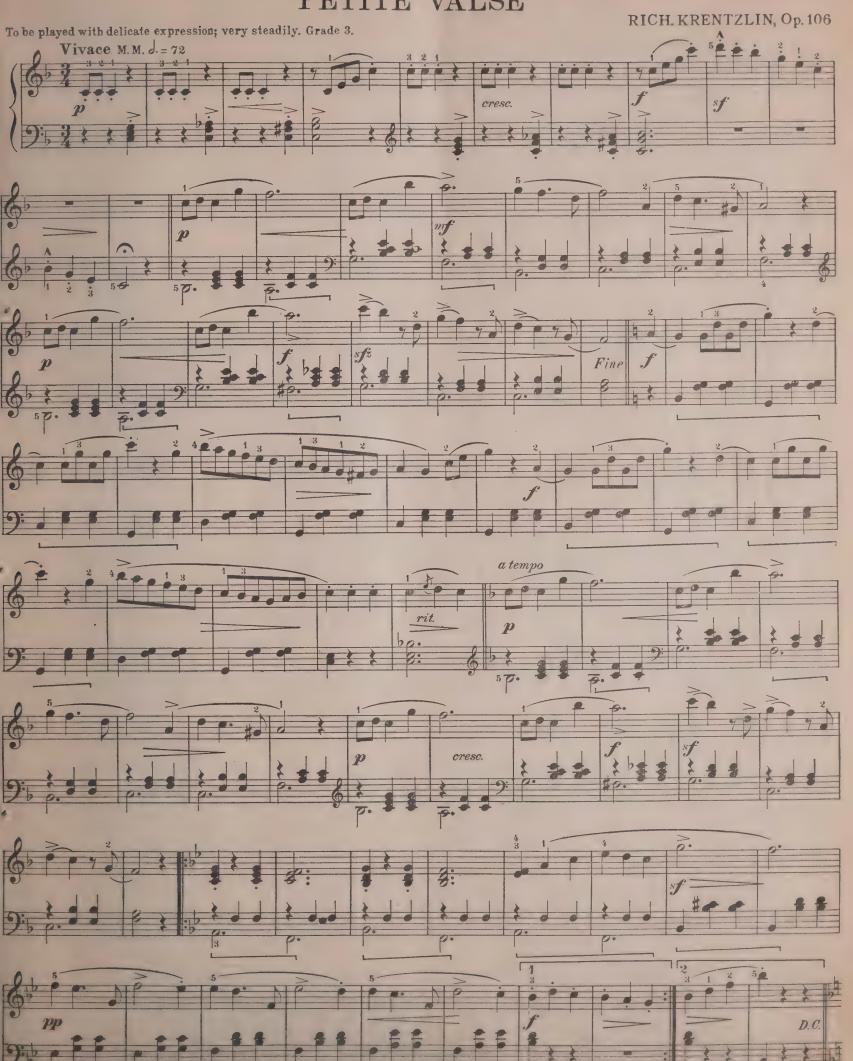
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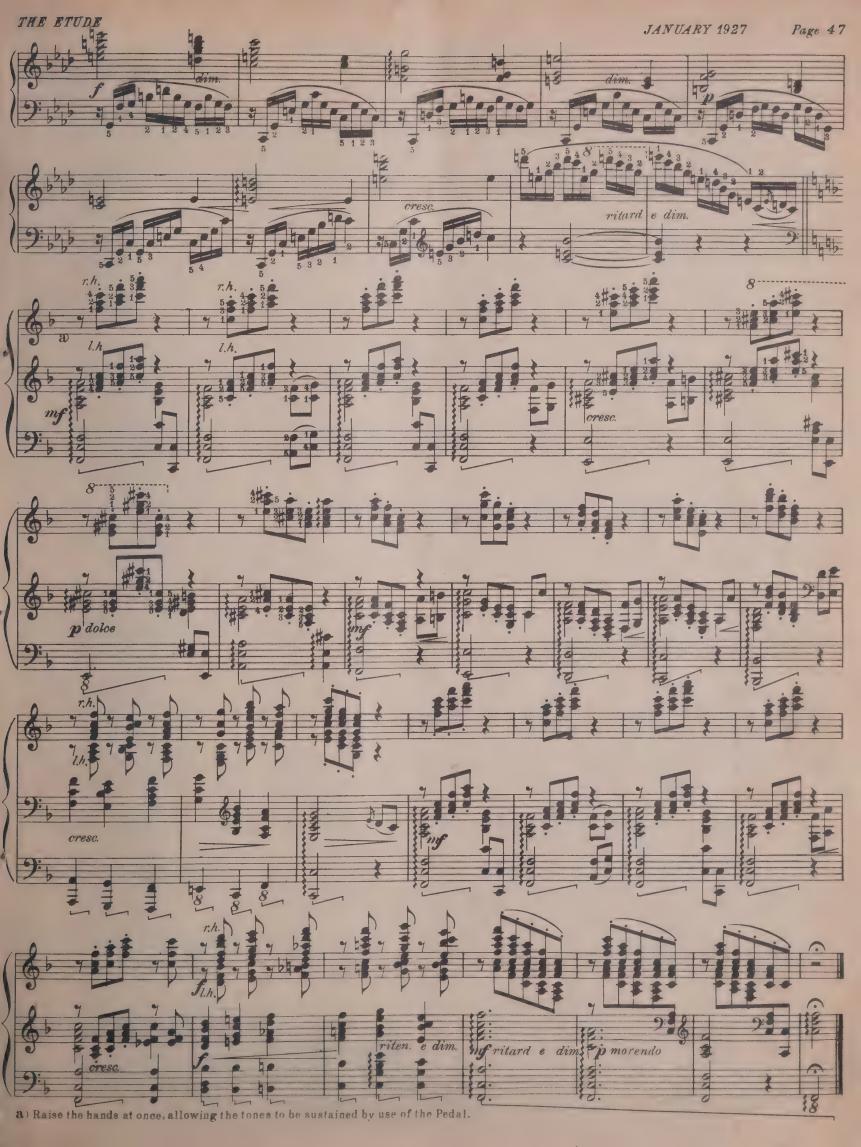
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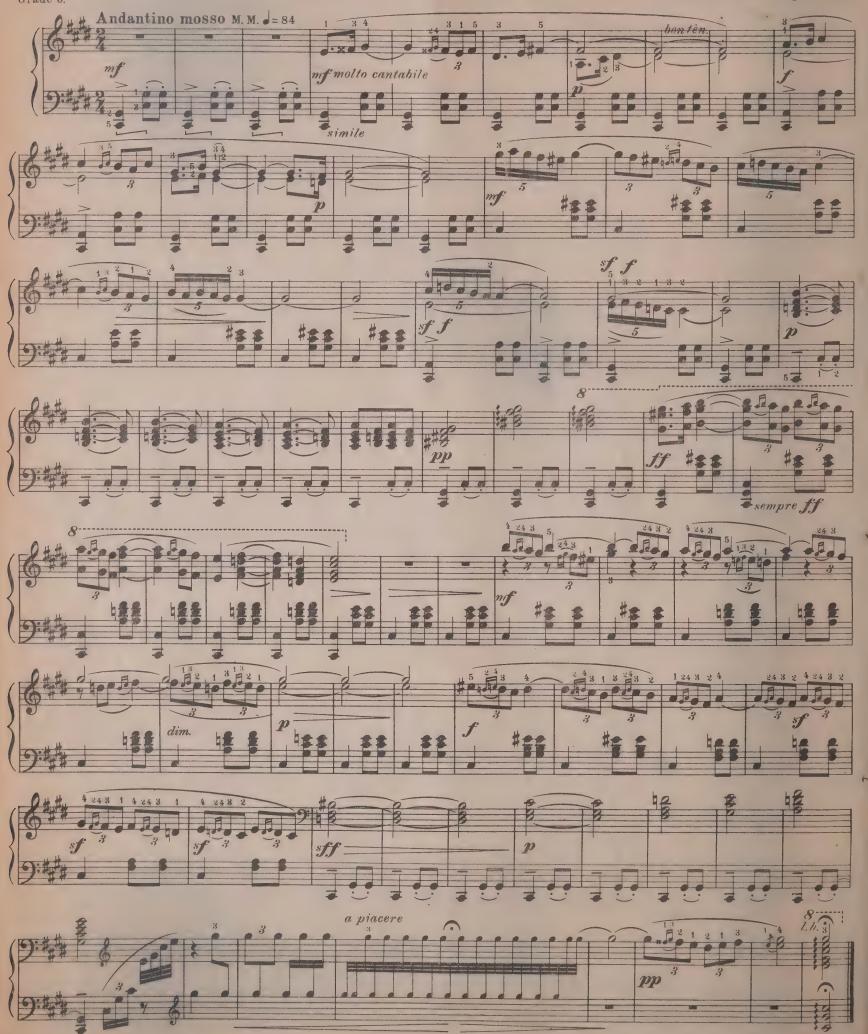
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### ORIENTALE

One of the truest and most characteristic of all oriental numbers. Heard frequently in the "movies." Grade 5.

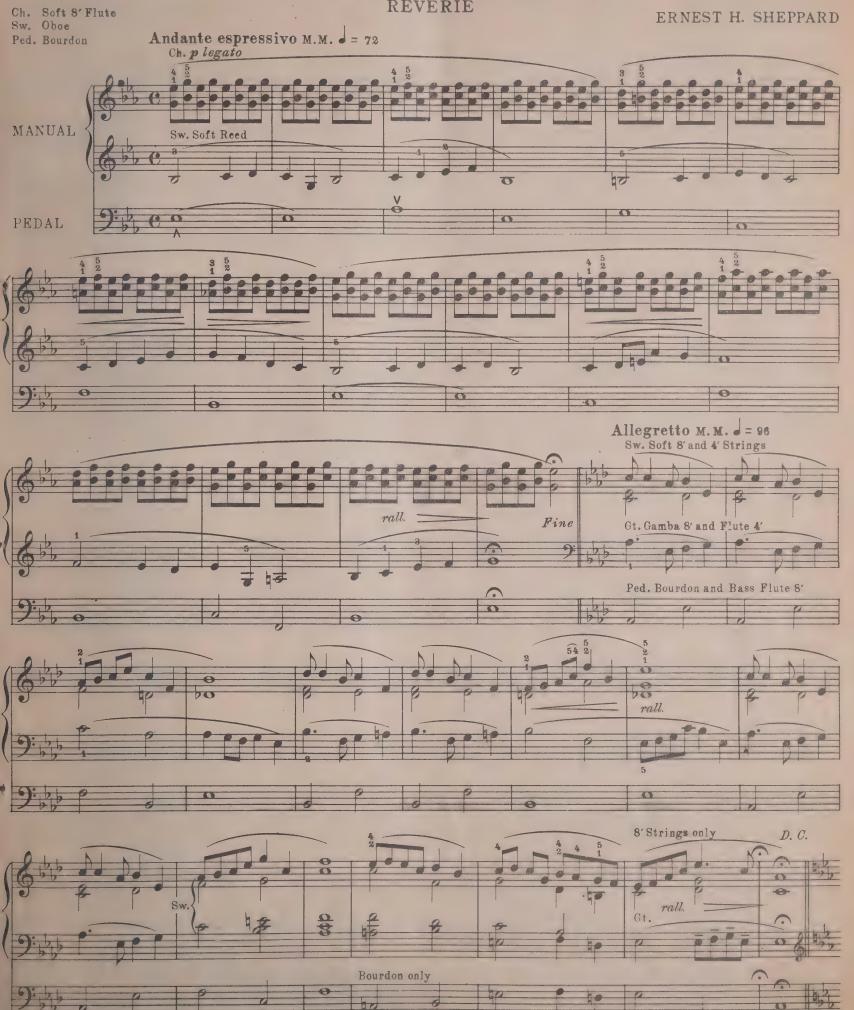
NICOLAS AMANI, Op. 7, No. 2



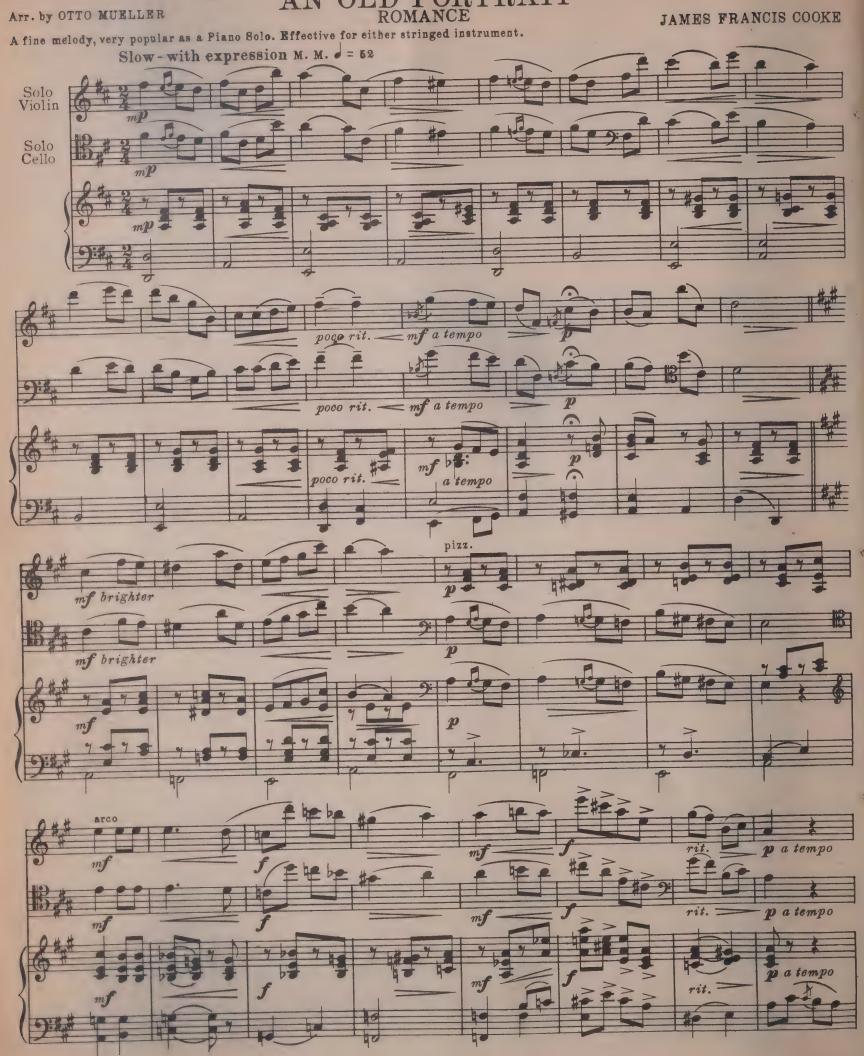
A very attractive soft voluntary.

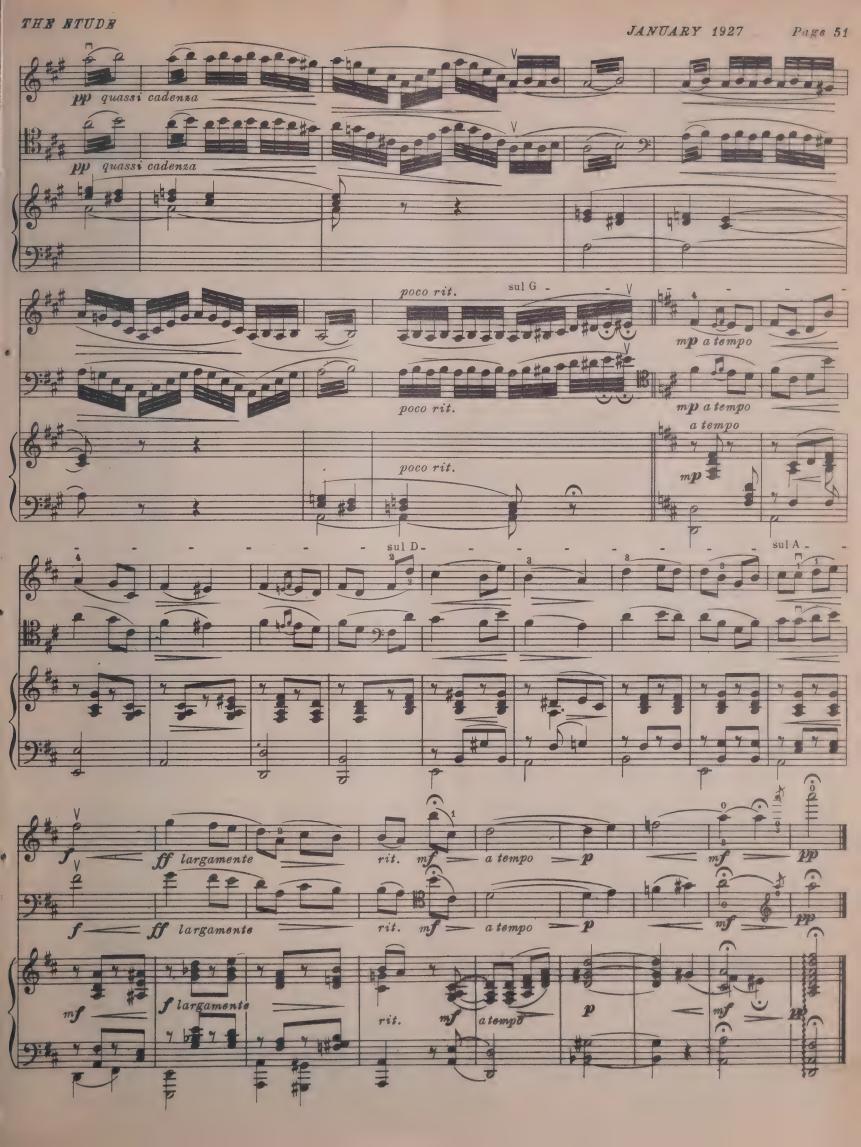
### A SONG IN THE NIGHT

REVERIE



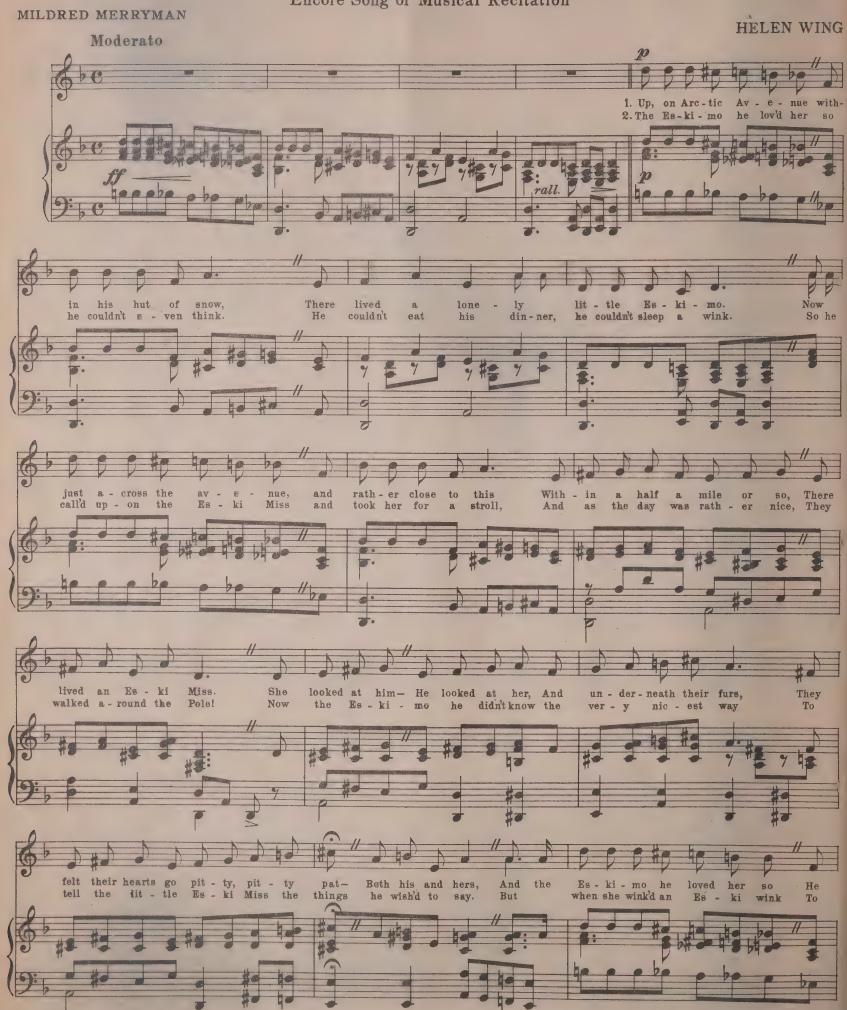
### AN OLD PORTRAIT

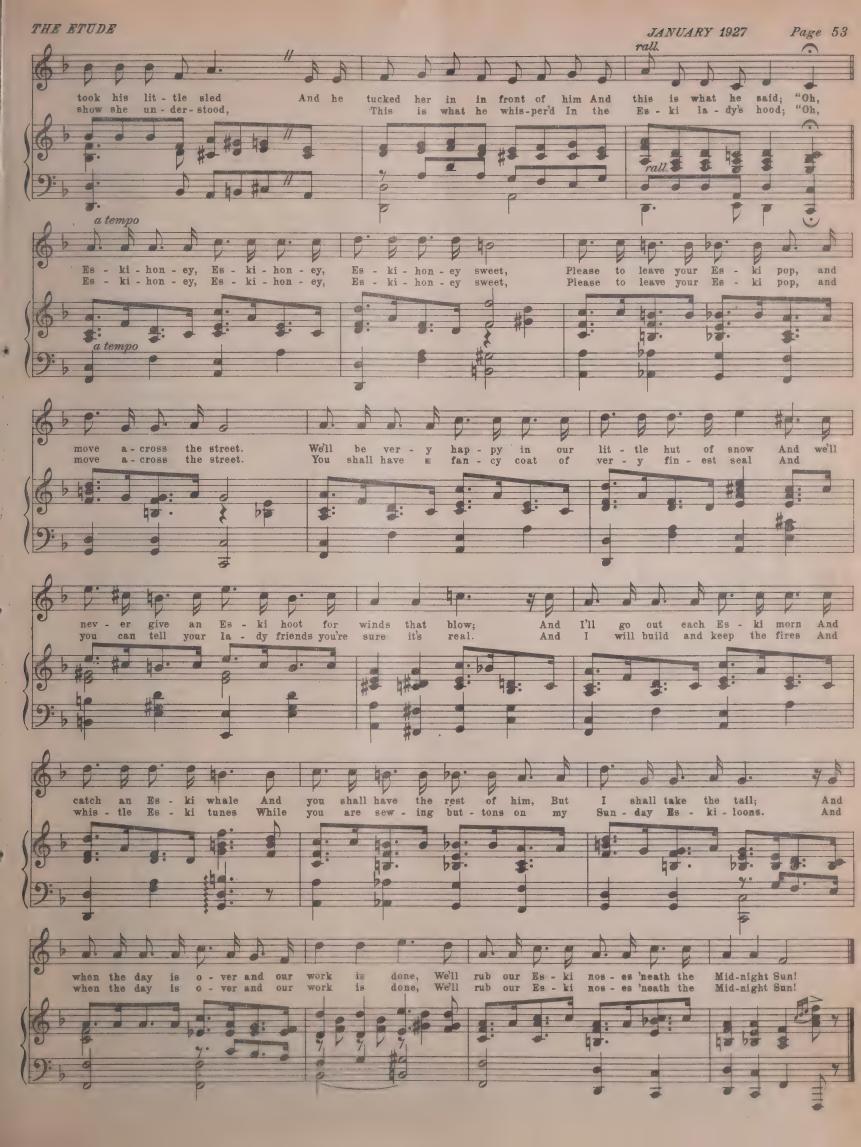


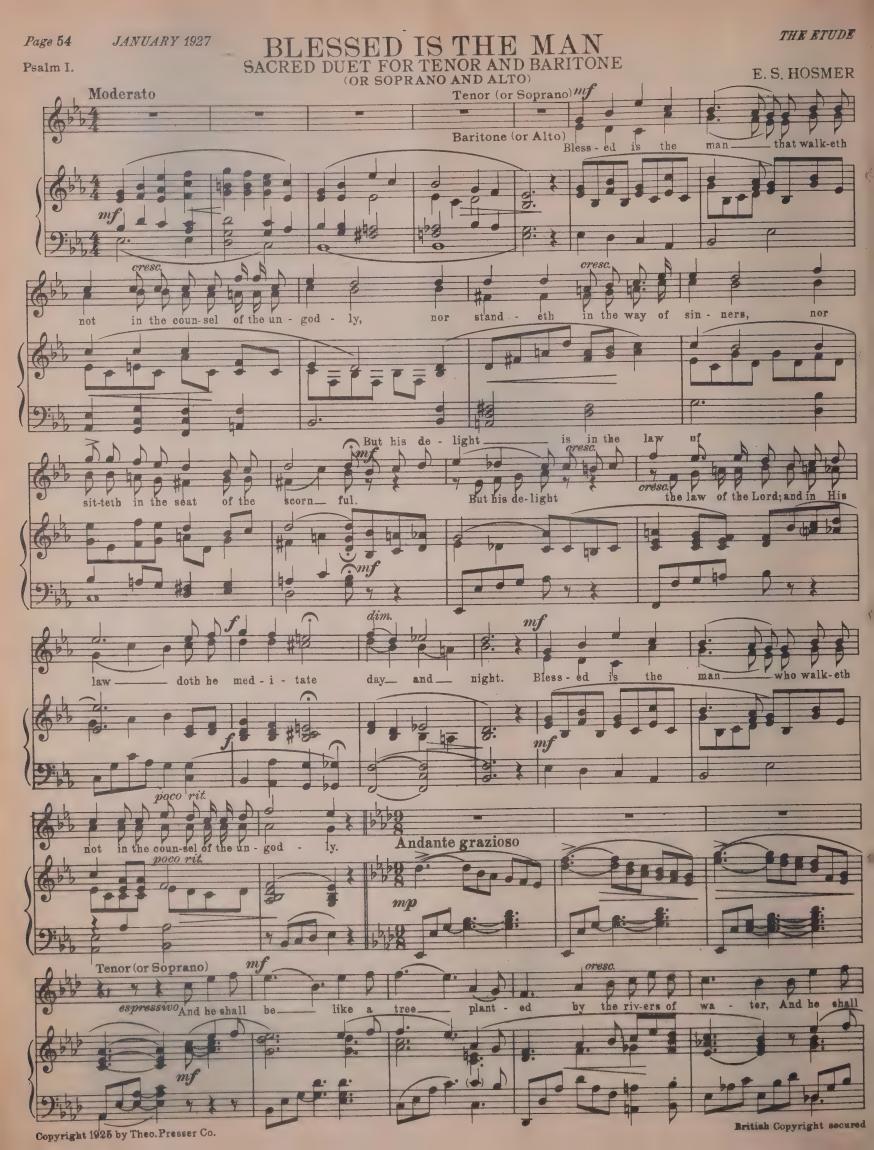


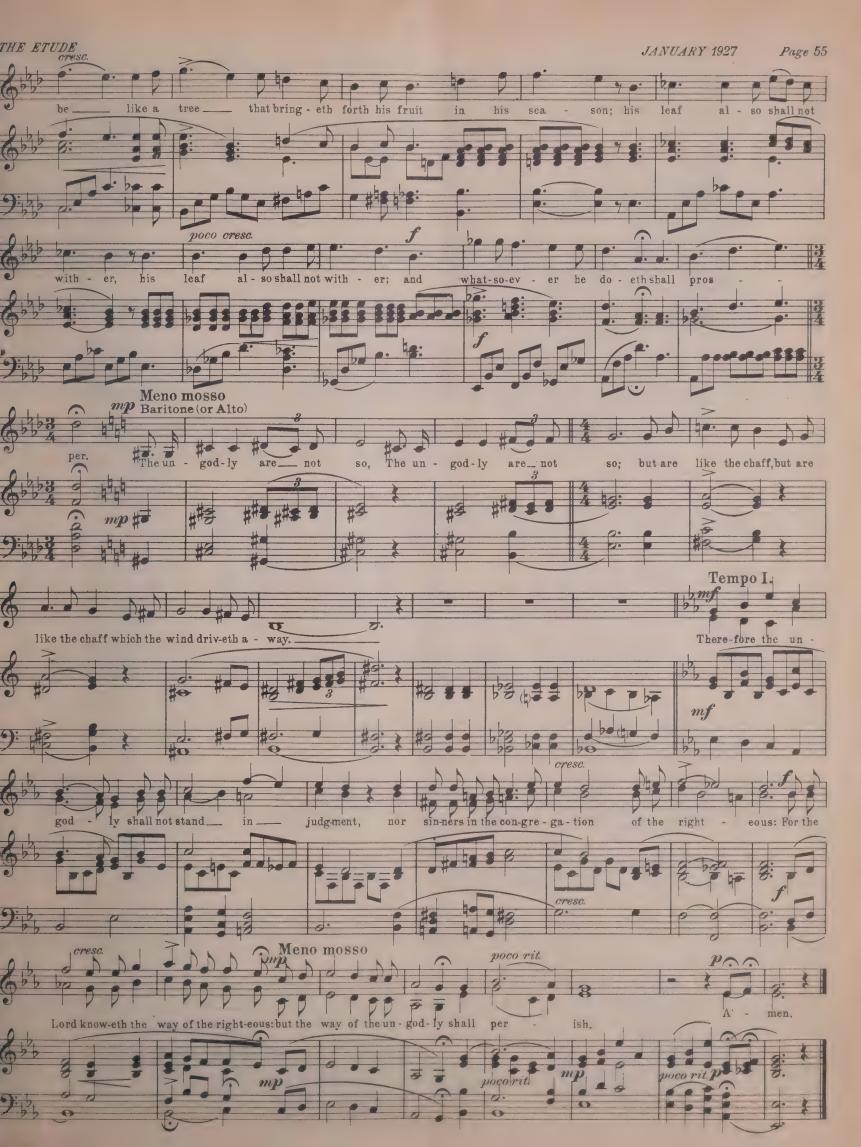
### THE ESKIMO

Encore Song or Musical Recitation









### Educational Study Notes on Music in this Etude

By EDGAR ALDEN BARRELL

#### Glowworms, by Paul du Val.

A very imaginative title this! Mr. du Val's piece presents no real difficulties except in the matter of phrasing, and this is clearly indicated for all who have "eyes to see."

In measures one and five (and similar measures) make the left hand staccato.

In general, this number should be rendered with a good regard for tonal variation. Allegretto is, of course, slightly slower than allegro; hence do not hurry the tempo unnecessarily.

### Gentilesse, by A. W. Lansing.

Gentilesse, by A. W. Lansing.

The polka is a very popular Bohemian dance in lively 2/4 time.

Gentilesse

"Gracefulness". "prettiness." This, too, is an imaginative title—though the derivation is perhaps more patent than is the case with Mr. du Val's piece.

In measures 13-15, practice right hand part separately. In measure 17, observe that the dotted eighths in the right hand are held while the next two right hand notes are played.

In the Trio, which is in the subdominant of the main tonality, the left hand figure with the sixteenths is excellent, and the rhythm of the piece is varied thereby. The right hand sixths in next to the last measure of the Trio are as easy as "rolling off a log." Set the first and fifth fingers the correct distance apart and then simply maintain this position.

### Rollicking (Tarantella), by George F.

Dancing the tarantella, until the dancer dropped from fatigue, was supposed to be a cure for the bite of the tarantula spider. Hence the name.

Mr. Hamer's Rollicking, seen in this light, is therefore a wee bit mild, but very fine all the same. Vivo is the Italian word for "lively;" it is akin to our English words "vivacious" and "vivacity."

"vivacity."

In the E Minor section let the left hand melody stand out clear and strong. This section leads to a dominant cadence in G and thence back to Section A.

Mr. Hamer's name is well to the forefront in the list of American composers whose piano compositions have been educational and inspirational for students all over the world.

### The Box of Soldiers, by Montague Ewing.

An intensely clever and witty imitation of a military band. Mr. Ewing adds to the effectiveness of his characterization by the following touches: (1) selection of themes; (2) choice of the left hand figure comprised by the notes G-A-Ab-G; and (3) the trombone effect of the left hand melody at words "ben marcato."

Play this march in very strict time. And in performing it, never lose sight of the humor of the situation. A perfunctory or nonchalant rendition of The Box of Soldiers would certainly fall very flat indeed.

### The French Clock, by Franz C. Bornschein.



The French Clock, by Franz C. Bornschein.

The writer of this column, having had the honor of securing this piece and several others from the talented Baltimore composer, feels a certain almost proprietary interest in the matter of The French Clock.

Franz C. Bornschein was born in 1879, and has for many years now resided in Baltimore, Maryland. A pupil of Oits Bardwell Boise. Phillip Kahmer, Jean C. van Hulsteijn, and other noted teachers, Mr. Bornschein has latterly been connected with the Peabody Conservatory of Music. His compositions, in all forms and often awarded prizes, are noteworthy for their freshness, originality and musicianliness. For several years Mr. Bornschein held the post of music critic on the lattmore "Sun," and has frequently contributed to prominent musical publications.

Daintiness personified is the best description of The French Clock. This bit of music is almost fragile in its loveliness—like the time-piece from which its title was chosen. At the eastern one that the right hand half notes are met legate, but that the left hand notes against them are. This composition must be played with the constant rhisthme-since every clock, if well brought up and thoroughly posted on the Book of Extendence as is true. Mr. Bornschein's clock is French and hence possibly temperamentally but you'd best have it keep to a fixed than and hence possibly temperamentally but you'd best have it keep to a fixed than and hence possibly temperamentally but you'd best have it keep to a fixed than and hence possibly temperamentally but you'd best have it keep to a fixed than and hence possibly temperamentally but you'd best have it keep to a fixed than and hence possibly temperamentally but you'd best have it keep to a fixed than and hence possibly temperamentally but you'd best have it keep to a fixed than and hence possibly temperamentally but you'd best have it keep to a fixed than and hence possibly temperamentally but you'd best have it keep to a fixed than and hence possibly temperamentally but you'd best h

#### Our Invincible Nation, by Walter Rolfe.

Our Invincible Nation, by Walter Rolfe.

Walter Rolfe was born in Rumford, Maine, December 18, 1880, and is thus but one year the junior of Mr. Bornschein. His studies were pursued (the forcefulness of that verb, however, is not especially appropos in the present instance!) under such noted teachers as Herman Kotschmar and Lilienthal, and he has gained a great and merited renown through the excellence of his piano compositions and songs. The Theodore Presser Company bestowed on Mr. Rolfe deserved encouragement during the arduous days of his musical novitiate—in simpler terms, before he "arrived"—and the prominent place he now holds in our catalogue shows how confidence in him was justified in every particular.

In this composition the Secondo has surely the easier part. The Primo is more difficult and a trifle tricky. Con fuoco means "in a fiery manner." Passage work and the staccato element are the things in the Primo part which must receive minutest attention.

In the Trio the melody alternates between Secondo and Primo in an effective way. The tempo of the Trio must, of course, be slower than the main rhythm of the piece.

### Little Indian Chief, by Lily Strickland.

Paging "heap big Injun" chief's little chief!
A sketch of Miss Strickland—as observed last month—has already been given in these columns.
This is a fine easy duet, enjoyable to perform.
Note the use of the fifths for atmosphere. A few remarks have previously been made in the Educational Notes on the employment of fifths for Indian and for Oriental and other exotic atmospheres.
The theme of this piece is excellent, and the Little Indian Chief reaches a splendid climax.
Observe always which notes are staccato and which legato.

#### Memories, by John Mókrejs.



Memories, by John Mókrejs.

Mr. Mókrejs' name is pronounced mökräce, with the accent on the first syllable. All those who would have guessed this, please raise your right hand.

This is a fine number, varied rhythmically, extremely attractive, thematically. The Trio, with its unusual pianistic effects, is especially strong. The shifted accent—the third instead of the first beat being occasionally emphasized—is telling, and recalls Schumann's fondness for shifted accent in his second beat (in 3/4 time) however. Make a great contrast, in tempo and color, between the B Flat section and the Trio. In the latter, it seems as though the memories grew momentarily very dim—hounded away by the approach of present realities, perhaps.

Practice the last two lines before the D.S. sign separately.

Mr. Mókrejs' name is especially known for excellent vocal numbers. To the best of our belief, the composer of Memories lives in New York City at the present time.

### From Old Madrid, by Charles Huerter.

From Old Madrid, by Charles Huerter.

Charles Huerter was born in Brooklyn, N. Y., on January 10, 1885. He received his early musical training from his father. At the age of eighteen he entered Syracuse University, where he studied harmony under Joseph A. Seiter, piano under Adolf Frey, and theory and composition under William H. Berwald. Finally, after his graduation, he went to Berlin; here he attended the Royal Academy, working mainly under the guidance of Paul Juon.

It was Mr. Huerter's original intention to be a pianist—and not until 1911 (that is to say, not until he was twenty-six years old) did he start writing. His first number was published in 1911 by the Theodore Presser Company, and since then he has written nearly two thousand numbers, in various fields of composition: choral numbers, both sacred and secular; songs (sacred and secular); violin, cello, piano pieces and so forth. To-day his works are internationally known. His songs appear on the programs of the world's greatest singers, and his piano pieces are in wide demand, both for recital and teaching purposes.

Mr. Huerter is at present residing in Syracuse

are in wide demand, both for recital and teaching purposes.

Mr. Huerter is at present residing in Syracuse N. Y., where he devotes his time to his composition and to his large class of pupils. The reasons for his great popularity as a composer are the charm and freshness of his melodies, his harmonic facility and felicity and the ease and simplicity with which he gains his effects. Some of his well-known compositions are: (songs) My Reverie, The Mystic Balm, Shine Inside, Il hen Stars Greet Night; (piano) Fireflies, Shepherd's Song, Spring Sunsine, A Miniature, I'alse Burlesque; (choral) Now Thank We All Our God, O Love That Casts Out Fear.

#### The Camel Train, by William Baines.

This will make you think you are at the movies." The monotony of the number is care-tilly planned, and calls to our mind the motorny and stermess of desert atmosphere.



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HAT IS IT that gives value to a voice? Makes a voice worth cultivating? Makes people desire to hear a voice again and again? Is it the amount of tone, the volume? Not primarily. Is it the range? Comparatively few of a mixed audience have any clear notion on this point, unless some "phenomenally high note" has been extensively advertised, and is distinctly pointed out by the singer when it comes. Then what is it that determines the value of a voice; decides whether it is fine, medium, or poor? It is the quality of the tone.

Tone quality is the test. The voice is an instrument just as the violin or piano is an instrument, and everywhere the supreme test is quality. Of course, to make a perfect instrument, there must in addition be sonority, volume, compass and flexibility. But these are entirely sub-sidiary to the quality of the tone.

#### Source of the Forceful

THIS IS TRUE of music in its every branch, both in theory and in prac-When you come to the final analysis of that which is most forceful and most lasting in its effect, it is always inseparably bound up with the emotional power of beautiful tone. This is why an Ysaye hunts the world over for a perfect violin, because as an instrument it is capable of giving forth a tone such as other instruments can not. With another instrument his technic is the same, the poetry of his imagination, the grasp of his intellect, are the same, but the tone is not there, and he cannot draw it out. So it is with every other instrument upon which men play; so it is in the highest degree with that most expressive of all instruments, the

It is not how loud you can sing, nor how high, nor yet with what runs and arpeggios, but it is the tone. For the moving power, the emotional power of the voice lies in the beauty, the sympathetic quality of the tone. The undisthetic quality of the tone. puted reign that Patti held for so many years in the hearts of all the people of all civilized nations came from the quality of her voice. It was not that she could sing any higher, or louder, or longer, or any more difficult passages, because she could not. Many a worthy German lady of ample girth could pour forth a volume of tone such as Patti could not rival; nor did she try to. In the recollection of those who remember Patti in her prime, it is not on the brilliant feats of bravura, with which she used to electrify the audience, that they love to dwell. It is upon her singing of some quiet passage of sustained singing in which she could pour out her voice in all its limpid purity, which produced an effect too deep for words or applause, but which remains in the memory as a moment of perfect enjoyment.

#### Voices of the Past

SO IT IS with Melba today. Because her voice can give out a tone of such beauty she is what she is. The critic and the musician may complain from now until the end of the chapter that she only sings the same old "barrel organ tunes," that she is not an actress, nor a fine musicianbut that is not the point. She has the voice, and its power is that of the Stradivarius. So long as Melba and Patti, and those in the years to come who shall have such voices, sing the "barrel organ tunes," the people will love them.

But it is not merely in the old operas of the Italian school that the quality of the tone is all in all. In the Wagner opera of today the same law holds. No one, at least in this country, has ever made Isolde and Brünnhilde speak to the people with such power as Lilli Lehmann, except perhaps Klafsky. In each it was because they could sing those parts, with all that means, not shout them. Their voices were beau-

### The Singer's Etude

Edited for January EMINENT VOCAL SPECIALISTS

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

#### What Gives a Voice Value?

By Karleton Hackett

[ Not as an apology, but as an explanation so that the reader may understand that artists mentioned in this article were most of them in their prime at the time this article was written by one of the foremest velocities of our city, we mention that this

article first appeared in print some twenty-five years ago. However, as many principles of art are permanent, especially those con-cerning the production of a beautiful voice, we take pleasure in presenting this splendid dis-cussion to our readers.—EDITORIAL NOTE.

tiful instruments and as such could give a music such as no declamatory force could ever approach. It is not vociferation, not strength of lungs and iron throat, that moves an audience, whether in song, opera, or in the drama. The singer or actor in tearing the passion to rags and tatters is simply calling the audience to witness his impotence.

#### The Dangerous Precipice

THE MOMENT any artist, however great, permits himself to overstep the bounds, to forget that his voice is an instrument, and put power before beauty, marks the beginning of his downfall. No intellectual grasp, no declamatory power that seeks to bring out the meaning of each word, can for a moment supply the lack of that tone quality that speaks to the sense of beauty.

A distinguished artist was once speaking on just this point in reference to two great men whom he had many times supported in the same role, Jean de Reszke and Max Alvary, in Tristan. "Much as I admire Alvary as an artist," he said, "I must admit that de Reszke is the greater, for he never loses sight of the fact that the music of Wagner must be sung, and that if in declamation you carry the voice beyond a certain point it inevitably loses the beauty of the tone quality. No matter what force and meaning you may put into each phrase, the great effect of the whole is lost if the singer forgets that his voice is an instrument, and that the power of an instrument to move depends upon its tone. Alvary sought to produce his effects by declamation, and when carried away by the excitement of the scene, forgot that he was singing and demanded more of his voice than any voice could stand. He forgot that the voice is an instrument. Now Jean de Reszke is always studying just how far the voice can go, how much he may give in passages of the most intense emotion and still keep the tone. Time and again I have seen him shake his head and heard him say: 'That was too much; that will spoil all.' That is why he has mounted higher and higher each year and is today a greater artist and a better singer than ever. He knows that the great effect, that which thrills an audience, is produced by intense passion, so controlled that it does not overstep the possibilities of the voice. For the voice is an instrument, and the music of Wagner, if its beauty is to be revealed, must be sung."

#### The First Question

"Have I enough range?" while that which meaning and a power to that marvelous really determines the value of a voice, the quality of the tone, is apparently never thought of, or at least is passed by as of minor importance. It is, of course, true that to sing the great works a voice of power and range is demanded, but of what value are power and range if the tone is of such quality that people seek any means of escape until the singer has finished?

Every pupil should keep firmly before his mind as the goal of his ambition to make his voice an instrument capable of producing beautiful tones; and let him set this down for a fact that beauty of tone and ease of production are so inter-related that you cannot have the one without the other. The two form the foundation of good singing and the long life of the voice. Everything that is correctly used will grow strong by use. The voice that is easily and well produced will grow more powerful with each year. But let power or range be the goal, let the pupil bend all his energies toward getting as much volume as possible from his voice, and just so sure the voice will lose whatever quality it may have had, sound forced and labored, and in the end be another ruined voice to add to the list.

### Time! Time!

TO DEVELOP a voice is a work of time. It must have time to grow, and as it grows must be watched with the utmost care that it develops symmetrically. Above all, it must not be forced. It is easy, if the teacher is regardless of consequences, to obtain a very rapid increase of power, and gain several additional notes. But this is simply forcing the voice, and as sure as one day follows another will result in a strain.

Next to the quality of the tone, that which makes most for the value of a voice, is the ease with which it is produced. The first requisite for ease of production is that the voice shall not be given heavier work than it can stand. It is a delicate question to decide just how much a voice can do without any forcing, and the teacher must be the judge. The beginnings of forcing, like other bad qualities, may escape all but a most practiced ear, but it is then that the remedy can easily be applied. If a voice is left to the tender mercies of some ambitious pupil until it is strained, the result is evident to all, but to restore it to freshness and strength is a long work, if indeed it can

### Source of Pleasure

NOTHING GIVES more pleasure in singing than spontaneity or "naturalness." When we hear any great singer Now, WHAT IS the first question the student asks of his teacher? Nine times out of ten it is: "Is my voice strong enough?" The tenth time it is: is all done with such mastery and repose

that, as we say, "it seems as though any one could do that," yet let a singer be ever so great, if he goes beyond that mysterious line, which no one can describe, though all can recognize, and begins to force, he fails of his effect. We know that is

It makes no difference what sort of a voice a pupil may have, whether large or small, with a wide or limited compass, if he will confine himself to music within his capacity, he can sing it so as to give pleasure to a cultivated listener. Then he does not need to strain merely to reach the notes, but can pay attention to the sentiment of the music. If he sings in such a manner with some conception of the music and without forcing the voice, it will grow with each year. In time he will be able to sing with ease and feeling music such as would, if attempted too soon, have injured his voice. It is in this way that the voice and the singer develop together until at length that intangible something called an "artist" is formed.

#### The Perfect "Wagnerian"

ME. LILLI LEHMANN began her career as a public singer with a voice of light, high character, as a coloratura singer. As her voice grew she developed in understanding of her art; she began to sing the heavier and more sustained roles. But she always followed the growth of her voice as an instrument and never demanded of it what it could not do well. In this way, by never forcing the voice, she could always sing whatever mu-sic she attempted, until in her prime she was the greatest interpreter of great roles we have heard, because she could sing them. Her voice was an instrument of beautiful quality, perfectly at her com-mand. So the expression of grandeur, of deepest sentiment, of greatest passion, was to her possible, not merely because she could imagine all the beauty of the music, but also because her voice responded to her. What she desired to express she had the means to express.

This is the test of the great artist. The audience does not know and cannot know how perfect an image of beauty there may be in an artist's mind. The audience only knows what he makes them feel by tones he actually sings. Let the music be never so beautiful, the poetry never so perfect, if the voice is rough, or harsh, or the singer labors and grows red in the face, he cannot produce the effect of beauty and repose. A great artist may win our ad miration by wonderful interpretation even though his voice falls short of our desire, but he does this in spite of such shortcomings, not because of them.

#### The Singer's "Axiom"

AN OLD TTALIAN teacher of singing once said: "You must learn to sing first. Anybody can learn to shout at any time, but if you learn to shout first. you will never learn to sing.

It is because so many singers feel them

selves wanting in the art of vocalizing tha they begin to lay such stress upon declama tion and interpretation. But declamation so-called, is usually not singing, and interpretation in the highest sense is absolutel dependent on a finely attuned instrument We study the art of singing not as an end in itself, but merely that we may add quately sing the music of the great mas ters. Technic for itself alone is nothing. One who depends on his technic be it ever so perfect, will never be a grea artist. But interpretation depends abso lutely upon technical skill. No matter what may be a singer's feeling for music his thought, and study, if his voice, the instrument by which he is to express him self, be not finely adjusted so that it wil respond easily and surely to the varying emotions, he cannot express, cannot i

#### Singing the Masters

TO SING the music of the great masters is every singer's ambition, but it can only be as a result of long, steady development both of his artistic perception and his voice. The two qualities demanded of an artist are a tone beautiful and sympathetic, and repose. If these two qualities are to be found in the finished artist they must begin with his first lessons and grow with his growth. If the young student does not produce his tone with ease, hard work and more diffi-cult music will not give it to him. If the tone be rough, or forced, or tired, there artist .- Music.

is something radically wrong somewhere. "As the bough is bent, so is the tree inclined," is as true of voices as of anything else.

As the voice starts, so will it grow. If the first ideals of the pupil are ease, and beauty, and repose, his voice when he has reached maturity will likely have very different qualities than those it would have had if his first thoughts had been all for power and compass at whatever cost. For it is tone, clear, beautiful, ringing tone, that flows out so easily it seems as though it were making itself, that marks the great

### Words!! Words!!!

By Evan H. Edwards

"THE words! The words!! The words!!! Without the words there is no accent; without the accent there is no singing."

Such was the advice of Sir Charles Santley-for long accepted by England as her greatest interpreter of song in his own language—when addressing a group of young people about to undertake a vo-

No longer are audiences satisfied merely with a pretty voice warbling a pretty tune. More and more they are demanding that they know "what it is all about." Moods they may enjoy; but along with these they demand that they shall have the words delivered to them in a manner that is intelligible and that will "tell the story of the

How shall the singer acquire the ability to fulfill this demand?

Perhaps no device leads to quicker and more satisfactory results than the careful reading aloud of the text of a song under

The words should be read slowly, distinctly, with a low, musical tone of voice; and with these there should be the utmost care in the feeling of their sentiment and making it manifest in the voice.

When some ease has been acquired in this process, then it is time to begin to translate this same text into song. Without affectation, try to sing the words with the same attention to their neat delivery and to the interpretation of their changing sentiments.

Persist in this course until it becomes "the natural way of doing." Inspiration to continue will soon come through the inward realization that songs have taken on new meanings and a growing interest never

### Develop Your Own Possibilities

By Charles Tamme

sibilities, your own vocal gifts-these mean more to you than all the characteristics you may imitate. For the student to resolve to imitate the work of some public favorite because he thinks, in range, volume or some other characteristic his voice resembles that artist's voice, is a great mistake. Imitating sincerity or industry is another matter entirely because this does not rob one of originality; but imitation of results attained is a most senseless practice and plays havoc with many a voice.

First among the injurious results of imitation is the meager development of one's own talents which may have proved far superior to those possessed by another. It has always been proven true that talents developed by the individual in his own way sually stand highest in the realm of ac-

Moreover, the imitator relinquishes a measure of his sincerity (no small sacruce) for every note he sings. Carried into the physical this action often brings real punishment. Inasmuch as no two in-

Your own personality, your own pos- dividuals are alike, neither are their various physical attributes alike. The spaces of the resonating chambers will differ as will also various combinations of textures of muscle, bone and tissue. A singer forcon the other hand, when perfect free-

dom from all strain has been attained there is the best possible chance for developing real power. Indeed there is no fore-telling to what heights certain inherent physical characteristics will develop if they are only left free to do so.

An unfailing earmark of copied or imitated tone is its imperfection. Tone is not a separate entity but the assembled result of all the details which go to make up the art of singing. If these are merely mimicked without the separate attention to each detail, any nicety or precision in the result is lost.

Beauty in singing as in all else is dependent upon the precision with which each tiny detail is worked over and carefully assembled in its relation to the whole.

### How Large Hall?

As we go on multiplying the number ard, in an appeal that it shall be limited and size of our auditoriums, it is interesting to speculate as to the effect this may have upon culture, and especially upon musical art which these monster buildings will serve in the housing of festivals. In a recent Musical News and it. d. Dr. Coward, one of the greatest of Bugland's choral conductors, has expressed his views:

"Sheffield preposes to build a new public ball, but it is not yet decided whether it concerts almost shail accommodate 3,000 or 5,000. Dr. Cowon the wireless."

to the smaller number, asserts that the larger hall would be an æsthetic and artistic mistake. In a wilderness of space musical sounds dissipate to such an extent that all 'thrill' and uplift are taken from even a powerful chorus. Lacking these personal thrills, people will not be keen on going to hear things which are only very mildly stirring. Under these conditions concerts almost sound like the pale music



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are filled with those proverbial "good intentions," and in which most of us are making resolutions to do better in various directions. Unfortunately, too often we make too many resolutions and, therefore, fail to carry out any of them.

I wish that I might inspire you to cultivate a deep and abiding affection for your piano which you, in turn, might pass on to the children. I wish that you would look upon the possession of a piano as a sort of sacred trust, a real responsibility, and that you might feel that your guardianship of it involves the obligation of protecting it from unavoidable injury, and of keeping it in the best possible condition.

#### More than Ornamental

THIS IS what I want you to resolve to do during the year that is opening up for us. A piano should be more than an ornament, a piece of mechanism, an article of furniture or a plaything. It should be a lovable companion for which the family should hold an affectionate regard; and this attitude and spirit can be cultivated if the mother sets the example, and lives up to it.

The tuning and placing of a piano are the two most important features of its life and care; and of these two, for pure musicianship, the matter of tuning is the more vital. Since we have not the space to develop both of these points in one issue we will consider the question of tuning, and a few other minor details in its general care, and leave the matter of its placement until next month.

#### Why a Tuner?

FOR TWO REASONS the piano should be always as nearly perfectly in tune as it is possible to keep it, for its own material welfare and for the correct ear-training of the children who use it. Therefore you should give as much thought and consideration towards selecting the proper person to tune and regulate your piano as you do to the employment of a teacher. Be certain that you have a properly qualified and registered tuner; and when you have done this, do not change. Tramp piano tuners are numerous and are generally incompetent and unreliable. Put your instrument under the care of a first class resident tuner and let him go over it thoroughly at least once a year, with an occasional visit betweentimes to see that it is in tune.

Varying conditions will determine how often a piano should be tuned, and no hard and fast rules can be laid down for any one instrument. Climatic changes,

HAPPY NEW YEAR to THE the temperature of the room in which it A ETUDE parents, and the hope that is kept, its age, and the number of hours this may be the best year of your used, and the degree of power employed life in the musical development of the by those who use it, all have an influence on the length of time that it will remain This is the season in which all of us in tune. For these reasons you should employ a reliable tuner and contract with him for the care of your instrument, that he may see it often and keep it in condition.

#### Training the Ear

NEVER forget the importance of perfect tone relationship for the untrained ear of a child. It is unpardonable negligence to allow a young child to practice daily upon an instrument that is out of tune. It is unconsciously accustoming itself to false intonations and imperfect harmonic combinations. The ear of the child is sensitive and delicate and everything possible must be done to protect it in the habit-forming years. A correct tonal sense will be very necessary should the child wish to sing, or play a stringed instrument, later in life. Most of us are afflicted by the person who sings or plays strings off-key unwittingly, and only too often it is the unfortunate result of imperfect early tone-training.

Aside from the foregoing reasons the mechanical life of your instrument will be greatly lengthened if it is constantly under the care of a qualified tuner.

#### Care of Instrument

KEEP a special, soft, sanitary dust-cloth for it and do not use this on anything else. See that the keys are kept scrupulously clean, and let the children understand that they must co-operate with you in the care of the piano and not smear dirty hands and fingers over the polished surfaces, nor wipe it with soiled handkerchiefs, or other unclean rags. Train the children to wash their hands before practicing as faithfully as they do before eating. These may seem trivial and insignificant things, but they are of great importance in the habit-forming years of childhood. Really I think the mother can, without undue sentimentality, inspire in the children a love, a reverence, and an almost holy regard for a piano or other musical instrument; and she can make the privilege of lessons and the practice period an almost sacred institution. Sometimes I think we should train the "kiddies" to ask a blessing before practicing just as they do before the meal. Never forget to close the cover at night when the house is opened for airing, and this, too, can be made almost an act of reverence.

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### A Character Study of Robert Schumann

By Felix Borowski

(Continued from page 16)

people?' We were much amused but Herr von Wasielewski took the jest for earnest, as was shown by the way in which he afterward described the little incident."

It was Marie, too, who described their other's encouragement of their music. Our mother," she wrote, "gave us piano lessons; and every Sunday morning we played for our father. Eagerly we waited for the moment when my father would go behind his great writing table, pull out the drawer which held his money, and give us each a couple of pennies from a bowl. We thought that the nicest part of playing to him, for it was the only time money was given to us. My father, moreover, used also to discuss with my mother what we played; and he gave her valuable hints as to how she might further our musical education apart from playing." Even during the terrible days at Dresden, when the master was ill and his nervous irritation was a grievous affliction to him, Schumann did not forget to have fun with schimann du not forget to have fun with the little ones—as, for instance, when he played his "Twelve Pianoforte Pieces for Four Hands for Children" with his wife and, as Niecks recalled, "performed the Bear's Dance' with exquisite humor, smiling roguishly while imitating with his hands the clumsy movements of the bear."

It was his love for children that moved Schumann to the composition of many works for or about them. His "Kinderscenen" were composed in 1838; and Schu-mann said of the little pieces, "They came from my heart." The "Album for die Jugend," written in 1848, was, as to its first part, composed "for young folk" and as to its second part, "for grown-up folk." Another children's work—the "Christmas Album," written also in 1848—was a special favorite of Schumann's and he wrote of it to Carl Reinecke: "The first pieces in the album were written for the birthday of our eldest child and the others were added gradually. I felt as if I were beginning composition all over again." There should be mentioned, too-although it has nothing to do with music—that for several years Schumann kept an album in which he recorded the funny things which the children said, the interesting things they did, the little expeditions which the family made to various places, and other interesting details of family life.

#### **Increasing Infirmity**

IT WAS WELL that so much love reigned in the Schumann household; for as time went on and the master's illness grew, communication with the outer world diminished. This was largely owing to the taciturnity which became so pronounced in Schumann that he would pass whole days without speaking. Friends became discouraged from calling when they found that they could never extract a word from the master of the house. Schumann himself was conscious of his peculiarity which, it seemed, he was unable to control. "Don't think I'm sulky," he once said to Mme Voigt, "if I cannot always reply when spoken to."

This taciturnity had, as well, its amusing side. Ferdinand Hiller related that once be took Concertmeister Schubert and the French composer Felicien David to call upon Schumann in the days in which that master was living at Dresden. They were received in a friendly way and asked to st down. "Schubert and I," said Hiller, "kept on talking, chiefly in order to break the almost painful silence that had fallen on us after the first greetings were over. Schumann and David listened to our talk withour making any remark, in spite of the • portunities which we gave them of doing • . After some time I began to feel op-

pressed. Presently Schumann said in a loud voice to me: 'David speaks very little!' I replied, 'Not much.' 'That is nice,' was Schumann's comment, as he smiled pleas-

The Viennese critic, Hanslick, also related the amusing upshot of an interview between Schumann and Wagner in the 'forties. Wagner's opinion of Schumann, expressed to Hanslick, was thus stated: "Schumann is a highly gifted musician but an impossible man. When I came back from Paris I visited him, told him all about my Parisian experiences, of musical conditions in France, then of the German; spoke about literature and politics -but he remained as good as dumb for quite an hour. One cannot talk the whole time alone. An impossible man!" Schumann also gave his opinion concerning Wagner to Hanslick. "I seldom come into communication with Wagner," he said. "He is certainly a very able and gifted man, but he talks perpetually and one cannot stand that for very long!"

SCHUMANN'S fits of dreamy abstraction, his habit of speaking under his breath, his remarkable indecision, made him impossible as a conductor; and it was as the director of the Düssledorf orchestra that the master spent his later years. Often he would stand before the orchestra and forget to give the signal for the composi-tion to begin, so that the concertmaster occasionally would do it for him, receiving a grateful look from Schumann in reply. Nor was he able, once the work had been started, to communicate his desires to the men. Once, when Joachim's "Hamlet" overture was being rehearsed, Schumann found that the horns did not come in at a certain passage as they should have done. He remarked upon this deficiency to the composer afterward. "They didn't come in," he said. "Perhaps the parts are not right," Joachim suggested. "Yes," Schu-mann replied, "I saw to that myself." At the next rehearsal the horns failed again. Instead of applying to the players for an explanation or of berating them for their inattention, Schumann turned sadly to Joachim and said plaintively, "They don't

For many years people carried a memory of the composer as he walked languidly in the gardens of Düsseldorf, his mouth pursed as if he was about to whistle something, occasionally lifting his lorgnette to observe in a dreamy fashion a passing acquaintance. Neither Schumann nor his music were popular at that time. When he was engulfed in the darkness of the madhouse, a few friends carried recollections of Schumann tenderly in their souls; but the master had long been released from his living death before the whole world knew that a great genius had lived and had passed on.

#### Self-test Questions on Mr. Borowski's Article

- 1. Tell something of Schumann's an-
- 2. What two momentous events were foreshadowed during his student days?
  3. What other eminent composer had illusions similar to those of Schumann?
  4. What admirable qualities had Schu-
- mann as a critic?
  5. Tell something of his family life.

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HE MANY excellent books now to be had on the subject of organ playto be adopted by an earnest student desirous of obtaining a sound technic on his

There are, however, a number of suggestions, which may be added to what is generally recommended in most organ tutors. An experience of about thirty-five years as an organist and teacher of organ playing would make it seem that the following advice may be of service to many young performers upon the "King of In-

#### Pedalling

The greater attention paid by modern performers to toe and heel pedalling, as opposed to alternate feet, necessitates special practice to enable a performer to acquire free use of the ankle joint.



In addition to practicing such exercises with the feet alone-and they should each be played three or four times—they may be played with the left hand added in the octave above, and also with the left hand and right hand each an octave apart.



A few minutes of every practice hour devoted to Exercise 1 and to the following (played also with both the feet and hands) may be found beneficial:



Every organist knows quite well that one of the great obstacles to be overcome in organ technic is the playing of the part allotted to the left hand: a good text for every organ console would be "Think left hand" printed in bold type.

He who has studied the pianoforte before taking up organ playing—and every-one who aspires to be a good organist should—can remember that, while the left

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### Improving Organ Technic

By Henry Hackett

left hand from duplicating the bass.

The regular practice of classical organ music, particularly that of Bach, tends to overcome this difficulty: but in order to develop concentration on this special phase of organ technic, it is of great assistance to practice, first, the left hand and, second, the left hand and pedal. Try it, and see how astonishing are the results.

The omission of the right-hand part of the score will, no doubt, cause the harmony to be incomplete, but the gain in technic is of untold value. When all of the piece is practiced, this concentration on the left hand can still be studied by playing, say, the right-hand part on the swell organ and the left-hand passages on the great organ. One thinks more of the left hand in this way than when both hands are occupied on the same keyboard.

### Practicing on One Combination of Stops

THE MERELY technical part of organ practice should be entirely separated in practice from the management of the stops, the latter being a department of its It is therefore advisable to practice new music on one combination of stops, the only departure being the changes of keyboard which would occur in the ordinary course of performance. By this method one is not worried by stop changing, but is able to give the whole attention to purely technical difficulties.

When the music is thoroughly mastered from a technical point of view, it can be studied in other ways. A clear idea should be formed in the mind and transferred to the printed copy as to what registration is to be used, and the exact places where changes of stops are to be made. A little forethought in this direction will often mer instrument.

ing, it takes a middle part in organ play- save hesitation in the flow of the music, ing: hence the difficulty of keeping the particularly in those cases in which stops have to be drawn out or pushed in by

#### **furning Pages**

 $\mathbf{M}^{\mathrm{ANY}}$  A performance is rendered ineffective by the pausing when pages are to be turned. These delays, frequently occurring when both hands are fully occupied and can ill be spared, can be prevented only by the memorizing of a few measures before or after the turning, as there is often a place on at least one side of the page near the turn-over point at which one of the hands can be spared for a moment.

#### Hymn-Tune Practicing

A young organist can find useful material for practice in the hymn tunes of the next week's service.

By playing the treble part as a solo, either in single notes or in octaves, the tenor and alto part with the left hand on another keyboard and the bass part with the pedal, he turns a simple hymn tune into creditable organ music while independence between hands and feet is

#### Practice at the Piano

T IS NEEDLESS to say that piano-IT IS NEEDELSS to say to the organist, particularly the study of polyphonic music such as Bach's Inventions, his forty-eight preludes and fugues and his Suites as well as the Suites of Handel. Advantage should also be taken, especially when frequent access to an organ is somewhat difficult, of practicing the manual parts of organ pieces on the pianoforte, since this enables one to devote the majority of the time spent at the organ to such things as are impossible on the for-

### About Congregational Singing

By Albert Cotsworth

Part I

E ARE creatures of habit. Cus- still qualify as drawing cards. Novelties toms, laws, usages generally exist languish. as the result of experience. But of them are immutable. They may alter slowly, but nevertheless they change. And the adage hath it that peoples must change as times change. In the adjustment to newer forms there will always be those who deplore the losses inseparably in-

It may be a bit previous to hint that congregational singing in churches is on trial as to survival. Some other ways of mass singing are squarely being forced into the discard. Choral societies, unless subsidized, though they exist, are nearly always should—can remember that, while the left on the ragged edge for support of money hand takes the bass part in pianoforte play- or attendance. "The Messiah" or "Elijah"

toms, laws, usages generally exist languish, save exceptionally. The attitude of those self-appointed guides of public opinion, the daily papers, accords slight recognition to, if it does not disparage, oratorio as obsolete and views part singing as an inferior manner of musical diversion. Church music is beneath their notice.

#### Singing Languishes

C ONGREGATIONAL singing is but a diversified example of organization. It suffers when leadership suffers. It lacks spirit when enthusiasm dies. And enthusiasm is ill when its purpose or service is questioned. And impaired enthusiasm does not carry far.

These are generalities, and as such can often she did.

be modified by details. In a close and interested observation of a year and a half of going about city churches there has been found so depreciated a sense of former singing vigor in these places that the deductions above given are warranted. The habit of doing things wholesomely as a body is decidedly altered—as altered, for example, as our attitude toward sports.

#### Golf and Church Singing

WE PLAY ball or golf or billiards VV somewhat, but we really enjoy them from bleachers or galleries where experts show us what we cannot do. But with this difference in church music-the pews do not deputize the choir loft to do their singing for them. The pews listen, as a rule, to the set music as a form of entertainment. The invariable mark of approval is: "We enjoyed the music." The hymn singing is submitted to variously, ranging from fervor to bored indifference.

Forgetting to ask the observer why he wasn't doing his own part instead of watching others, it can be said statistically that in one count forty persons in close proximity did not sing, and the scale runs downward to about ten as a basis of counted non-singers. Without averaging one knows this indicates that the former "singing church" has languished. Is it all right to accept the fact as well as to ad-

#### The Changed Spirit

NSWERING ourselves, an elderly A person discerns that the causes which made for fervent praise of united voices in hymn and Psalm when life was younger do not now prevail. In this part of the world social life and amusement formerly centered about church life. If a peripatetic singing teacher came around in the sixties of the last century the joint schoolhouse and church was the meeting center and people sang, or tried to sing, together because it was one way of obtaining pleasure. And singing in one of the "convertions" of George F. Root or L. H. Southard reacted in lively church singing because every stripe of singer was dragged in. Quite naturally some of the material was good and a larger moiety negligible, but out of it came the good congregational singing and the raised standard of choir

### The Organ's Predecessors

PRIOR TO those days emergency did its part. Flute, violin, 'cello, cornet. singly or unitedly, led many a flock. But just as often someone, with or without a tuning fork, "raised the tune." The other night at "Hobo College" a pianist played for the "down and outs." Her success incited one young fellow to offer a song. It was prose doggerel about the hardship of an old employe being let out without pension, and so on. The singer fairly yelled his way through. Then he grinned and said: "Oh, h——I! I set that too d——d high." There have been many occasions when such fact was true as a willing spirit "raised the tune" in meeting. People sang then those doleful, despondent things from "hymn books" without notes. In my childhood the Prayer Book (capitalizing it means, of course, the Episcopal Church) had in its back all the Psalms versified an a section of hymns. One each of these was sung at every service. This was my unanswerable argument to my United Presbyterian roommate, whose creed said that only the Psalms of David should rightly be used in worship. It floored him to find The Church had been singing its bad versifications long before his worse ones came in. To these we sang tunes from "The Church Choir" or "Cantus Ecclesia." Such a time holding two books! But all right if a pretty girl shared the burden, as so

#### Hymn Styles Change

TIMES CHANGE in hymns themselves as well. My infancy knew first the Litany Hymn, "Saviour, When in Dust," and "Sicilian Mariner's Hymn"; my boyhood shared in "Jesus, Lover of My Soul," "Rock of Ages," set to their familiar tunes, and "Christmas," ready for most common meter hymns—they were the anchors of the sixties, the war period, along with "Old Hundred" set to "Before Jehovah's Awful Throne." The seventies were thickened with the after-war repentances: "Nearer, My God," "Abide with Me," "O Paradise," "Sun of My Soul," and "Jerusalem the

In the eighties prosperity's boom of 1879 brought in the militant spirit, when "On-ward, Christian Soldiers," "The Church's One Foundation," "Hark, Hark, My Soul," fought for place and pushed back "There is a Land of Pure Delight," "The Shining Shore" and "Sweet Bye-and-Bye." Those were the days when the sentimental Conwere the days when the sentimental Gospel Hymns secured right of way for simpler souls. One of their strongholds was the printed union of text and music, and they has part long before in producing what were eventually called "hymnals." One of the first challengers for the union of melody and words on the same page was Philip Phillipp's, the "Singing Pilgrim" of the seventies.

More Changes

THE NINETIES brought the universal use of hymnals and survival of fittest

in both words and music, mixing the old judiciously with the new. Particularly did the use of Christmas hymns become prominent. It seems strange that Phillips Brooks' "O Little Town," written in 1868, should have to wait as long as it did for general acceptance. But then it is stranger that Mason's "Antioch" wasn't particularly a Christmas mood until well into this century, although the use of the "Messiah" theme was in the composer's mind in the beginning. In the present day "O Master, Let Me Walk" and "Dear Lord and Mas-ter" have pushed aside "Lead, Kindly Light" and "Art Thou Weary," but "How Firm a Foundation" rides as firmly in the

In any analysis it could almost be predicted that this is the favorite church hymn. Again and again do the compilers seek to annex the Lutheran chorales. But apart from their own environment they do not "go." Once I've heard "Nun Danket" register. The minister told the people about it and why he wanted it, and urged them to try. The choir had evidently rehearsed and were alert, the organist played its semi-breves as quarter notes, ignored the hold closing each line, and had his good pedals coupled for a sturdy lead. It was fine. But the "Mighty Fortress," which impresses the clergy because of Luther, is hopelessly unsingable for even above-theaverage congregations.—The Diapason.

(To be continued)

### A Cappella

By E. Heber Evans

exact—signifies literally "at the chapel;" that is, "as at the chapel." The phrase gets its significance from the fact that in Europe nearly all the choirs of the chapels (or churches), and especially of the more important ones, do at least a great deal of their singing without instrumental accompaniment. And thus "a cappella" has come, by association of ideas, to signify unaccompanied choral singing.

This type of song, which has reached a vogue in America only within recent years, has a long and honorable history in Europe. The singing in the great chapels of the early centuries was unaccompanied, organs not becoming at all common, even in the most important churches, till in the sixteenth and seventeenth centuries. In the Russian or Greek churches they never have been introduced; and it is here that unaccompanied singing has reached its strains unsurp greatest perfection. The famous "octav- and loveliness.

A CAPPELLA-a la cappella, to be more ists" of the Russian choirs, who sing almost an octave lower than the usual bass, give a wonderful solidity to their music.

In European choirs the upper parts are sung by boys, the mixed choir being mostly an American institution, if not invention. In the Sistine Chapel Choir of Rome, the Dom Choir of Berlin, the Madeleine Choir of Paris, and in the great cathedrals of Cologne, Vienna and of all England, only male voices are used.

The male or the mixed choir has its particular advantages as to musical effects, and the choice will always be a matter of personal taste. With either, a cappella song may be heavenly, and especially as it swells, recedes and warbles along the groined roof or down the arched colonnades of a great cathedral. Badly done, it should be used only as a means of tor-But success, once achieved, brings with it the satisfaction of producing strains unsurpassable in their pure beauty

### The Swell-to-Great Coupler

The :—May I be allowed a few comments on the last part of Mr. Topley's letter in your November issue?

What a pleasure it gave one to see somebody attacking the swell-to-great coupler. The swell octave and suboctave are constantly coming in for someone's invective, but the swell-to-great usually escapes. In a two manual organ, with the swell constantly coupled to the great, most chances of tone contrast are lost; in fact, the organist is turning his two manual organ into a one manual instrument to a large extent. Yet in many cases, this is done every Sunday. Quite likely, too, the organists concerned are wishing hard for a three manual instrument, probably in order that the swell could be coupled to the choir as well as to the great!

great?
With regard to the use of the pedal bourdon, when it is the only pedal stop, it is undoubtedly true that its continued use becomes monotonous; but organ tone sounds incomplete without 16 ft. pedal tone, which is after all

"By habit and education, the arts, and

cisses of European people hear good mu-

the pedal unison. The true solution of this problem is that no organ, however small, should be built with less than two pedal stops of 16 ft. pitch. As.F. R. C. O. said in his letters a few months ago, it really is ridiculous that organs should be built having six or seven stops on each of two manuals supported by a solitary bourdon on the pedals. Let us drop one or two of the manual pretty-protty effects to provide a second pedal 16 ft. stop. For small organs, a 16 ft. dulciana is ideal as a second pedal register. If this latter stop is used, it should be on the great (as in F. R. C. O.'s scheme) and borrowed for the soft pedal effects.

In conclusion, might I say with what profound regret I read of the death of Mr. W. O. Vaughan, whose fine articles and letters on small organs were always a delight to read.

Sydden Hodgekinson, in Musical Opinion.

Forest Hill, S. E. 23.

sic, not because they are intrinsically more estecially music, become a vital part of a country's life. Sporadic concert-going will not develop musical tastes. All musical than ourselves, but because there are generations of education in that direction behind their tastes."-SAMUEL A BALDWIN.

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### The Meaning of the Keynote

By H. E. S.

heard just once or twice and find we have to stop when we have gone half way through it. We fumble around for a while as it slips farther and farther away, but at last shrug our shoulders and give it up. But, have you noticed that, before we leave it altogether, we always hum a few notes—a little triplet or run up the scale or slight turn—just to "end it off?"

Otherwise the tune pursues us like angry birds after a hawk.

Just to test this fact of the indispensability of an ending, let us sing My Country Tis of Thee and stop at the next to the last note, that is, if doing so is humanly possible. Then let us notice the result on our own feelings.

Why is an "ending note" so important to a piece?

Every melody is made up of but a single note and variations on that note.

A single note is made up of many sections making what are called "over- finality-home.

WE often try to hum a tune we have tones." In the note "Middle C," for ineard just once or twice and find we stance, the main vibration is the "C" tone, but it has many others. The most prominent overtone is the "G" tone. We see this if we play "C" on the piano and follow it softly by "G." This note is but a louder variety of one of the overtones

There are sufficient overtones tucked away in a single note to make up a whole

It is a remarkable fact that every simple melody has but one main note, all the rest being merely "shadow notes" or overtones, though we use their respective keys in playing them.

If the piece is in the key of C (meaning that the main note is C), we really play C in its different aspects, now emphasizing this overtone, now that, yet always coming back to the true "C."

This is why an ending note is so important. It is the key-note, the tone around which the whole fabric of melody is woren. sounds. It vibrates along its length in It means, to the restless, wandering spirit,

### Gems Found in a Treasure Trove

By Stuart Paddington

VALUABLE, and indeed invaluable, information for the earnest student of music can ever be found in such books as Grove's Dictionary of Music. Complete, authoritative and definite on every smallest subject, this book opens to the peruser horizons new and spacious, and urges one to develop within himself that habit of eternal seeking for facts behind facts, personalities behind personalities. The contributors to Grove's Dictionary are men critical position; and whatever you wish to learn—from the origin of the word "scale" to the development of the Symphony—is here explained very thoroughly.

Here and there you will happen on a sevenths!

bit of real humor peeping out of its pages. The author of this article, in search of information about the Pentatonic Scale, came across this sentence:

"When the Mongol invaders introduced a scale with F<sup>1</sup>, the confusion caused by the presence of F and F<sup>#</sup> in the scale was remedied by an imperial edict abolishing all semitones, and so reducing the scale to one of Pentatonic form.'

Imagine governmental heads regulating such things as semitones! It is incomand women of eminent educational and prehensible to us of the twentieth century. And yet, perhaps it isn't a half-bad idea. Please. O Noble American Solons, hurry and pass a law forbidding too terribly long successions of minor seconds and major

#### **Pure Laziness**

By Everett Shepard

HE WOULD not practice. Yet he was problem to realize its worth to a "famous' always drumming away at the piano, using energy that should have been properly directed. He tried to justify himself by saying he "would never be a Mozart." but in his case it was pure laziness.

But have you never felt this way? You have been struggling with a difficult problem and you throw up your hands and exclaim, "Oh, what's the use of being so particular! I'm not going to be a famous musician. I'm just studying for my own pleasure!"

reached that point in the mastering of your overcoming your difficulty.

musician, you are showing great weakness to drop it. Even if you are taking lessons for your own pleasure you should not be careless and shiftless.

The time may come when you would give worlds to be master of the particular phases of technic which, through pure

laziness, you neglected.

If this hits you, if this "gets under your skin," think it over! Do not try to excuse yourself by false justifications. You will spend more time later blaming your If you can play well enough to have self than you could ever spend now in

#### Letters from Etude Friends

### Playing Musical Poems Before Mastering Tone

Playing Musical Poems Before

Mastering Tone

To The Etude:

I have often wondered why some teachers will use for teaching such selections as Engelmann's Melody of Love or Nevin's Gondolics before a pupil has mastered tone to some extent. As for executing the pieces as far as technic is concerned—even young pupils can do that!

I remember one summer a girl who lived across the street had taken piano lessons for only a few months before she began to study Melodu of Love. She hammered on that piece actually all summer, every day and every evening!

Another teacher gave Nevin's Good Night to a young pupil to be learned alone. She played it as if it were a finger exercise so far as tone was concerned. This same teacher in a recital had a beginner play Beethoven's Farcucil to the Plano. Such pieces as these ought to be assigned only after the pupil has mastered the piano sufficiently to sit down and play them by sight with the expression and sweet-

ness that may be found in them. At least h should be far enough advanced to take then up with the teacher purely for the tone, sinc he is already master of the technical part. IVA DORSEY-JOLLY.

The Skriabin Article

The Skriabin Article

To The Etude:

In the May Etude I read a very interestin letter on "The Art of Alexander Mikolalevite Skriabin" and would like to express the option that I am more optimistic about "the result of the final essay of his works in the laboratory of Father Time" than, according to the editorial accompanying this article, the editor is. Enthusiasm, intelligently used, much needed in the world of music. Skribbin's music is a wonderful garden—weedle not because it has been weeded but becaus weeds never grew in it.

But it must be admitted that only an epert can show these beauties to their best a vantage.

M. L. Estrange.

M. L. 'ESTRANGE.

### Organ and Choir Questions Answered

By HENRY S. FRY

Former President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

Q. I am trying to learn to play the pipe gan. We have no teacher here; so am tryg to master it alone. I have had a few ggestions but not along all lines. Our organ the church has two manuals, and I am send-g you a list of the stops. So far I have masted the playing of hymn-tunes, but do not ove fust what stops are to be used. Should play every note for pedals? So often we we pieces which call for stops we do not ve. Do you have books or pieces which may used on this particular kind of organ?—M.

A. We would suggest that you get a copy of a modern edition of "The Organ" by Stainer and work along the lines suggested, including familiarizing yourself with the tone quality of the various organ stops. When a stop called for is not included in your specification, endeavor to ascertain the tonal family to which it belongs, and try using one of the same tonal quality in your organ. We will endeavor to specify the stops in your organ according to tonal character.

GREAT ORGAN

Open Diapason
Dulciana
Viola d'Gamba
Melodia
Octave
Flute d'amour
Super Octave
(The "Octave" speaks at four foot pitch, or two octaves higher than an eight foot stop, and the "Super Octave" speaks at four foot pitch, or two octaves higher than a stop of eight foot pitch.

SWELL OPER Tone
Organ Tone
String Quality
Bright Organ Tone
Flute Quality
Bright Organ Tone
Octave" speaks at four foot pitch, or one octave higher than an eight foot stop, and the "Super Octave" speaks at two foot pitch, or two octaves higher than a stop of

SWELL ORGAN Violin Diapason

Stopped Diapason Acolene

Acolene
Vox Celeste
Flute Harmonio
Violina
Bourdon Treble
Bourdon Bass
Oboe Gamba

Organ tone with a suggestion of string quality
Flute Quality
Very Soft Tone
Undulating
Flute Quality
Bright String Quality

Flute Quality (deep)

COUPLERS Swell to Great Swell to Pedal

Bourdon Bass
Oboe Gamba

The Vox Celeste is formed by a set of pipes slightly out of tune with another set—producing a beautiful undulating effect. We presume in your organ it is quite soft—undulating with the Acolene.

The Bourdon Treble and Bass stops are of sixteen foot pitch, or one octave lower than stops at eight foot pitch.

You omitted to name your pedal stops.
For hymn-tune playing we would suggest that the following registration be prepared:

GREAT ORGAN PEDAL ORGAN

PEDAL ORGAN Bourdon

GREAT ORGAN
Open Diapason
Dulciana
Melodia
Flute d'amour

SWELL ORGAN , Violin Diapason Stopped Diapason Flute Harmonic Violina (ad liv.)

Violina (ad lib.)

Play over hymn-tune on the Swell Organ, with Pedals. When ready for singing of hymn by congregation add Great to Pedal and a neavier sixteen foot pedal stop (if one is available) and play on the Great Organ. If more organ is required during the singing, add sufficient stops to meet requirements. It is not necessary to play the pedals at all times: in fact, it is better to omit their use occasionally for a verse; but they should not be employed in playing just an occasional note here and there because of lack of ability on the part of the player.

there because of lack of ability on the part or the player.

There are many pieces, both in books and sheet form, that may be used on your organ if you will make a study of organ stops to help you decide what registration to use. You might also secure a copy of "A Primer of Organ Registration," by Gordon Balch Nevin as an aid to you in your work.

Q. Having read many of your registration suggestions in "The Etude," I would like to know how I might obtain the Clarinet, Viola and Tuba on an Organ with the following stops:

Duter, 8 feet.
Stoppe d Diapason Treble, 8 feet.
Stopped Diapason Bass, 8 feet.
Flute Harmonic, 4 feet.
Frincipal, 4 feet.
Fifteenth, 2 feet.

SWELL ORGAN
Bourdon, 16 feet.
Stopped Diapason Treble, 8 feet.
Stopped Diapason Bass, 8 feet.
Indiciana, 8 feet.
Principal, 4 feet.
Obae-Gamba, 8 feet.

#### PEDAL ORGAN

Over Diapason, 16 feet.
The organ is straight throughout and is not eith on the Unit system. The Great Organ unenclosed.—J. C. H.
A. The editor cannot suggest any way for war securing the effects you desire from the mbination of stops in your organ. You might

secure a suggestion of the Viola in the Tenor section of the Oboe-Gamba—depending on the quality of the tone of that stop.

Q. Is there anything that I could do to soften the Great Open Diapason pipes of a small organ that are too loud and blaving for the size of the auditorium, except to have them revoiced at the factory?

Would appreciate an explanation of double touch and how it is accomplished mechanically.

DANTON

the size of the auditorium, except to nave menrevoiced at the factory?

Would appreciate an explanation of double
touch and how it is accomplished mechanically.

—DATTON.

A. The Open Diapason might be softened
somewhat by "knocking off" some of the wind
at the toe of the pipe. This might necessitate some adjustment at the languid of the
pipe. This work may be done without revoicing at the factory, but it should be done only
by a competent organ man. Perhaps the man
who takes care of your organ might do what
is required, but he should not attempt it unless
he thoroughly understands the work necessary. If the treatment does not remedy your
objection to the stop, it will be advisable for
you to consult with some reputable organ
builder as to a new stop to replace it, if the
present one cannot be made satisfactory. The
fault you mention (too loud) is perhaps rather
unusual in a small organ, and it might be well
for you to ascertain whether the Diapason is
too large, or whether it is lack of good quality
that makes it objectionable.

The following description of "Double Touch"
appears in "Grove's Dictionary of Music and
Musicians:" the depth of touch is divided
into two dips or touches, the first touch resting upon the second, which resists further depression until extra pressure is brought to
bear upon it. When only the first depth of
touch is made use of, a combination of stops
suitable for accompaniment is heard, but upon
overcoming the resistance of the spring belonging to the second touch and depressing the key
to its full depth, an additional solo stop or
more powerful combination comes into operation enabling the performer to pick out any
part as a solo, or obtain contrasting powers on
the same manual, by his skilful manipulation
of the two touches."

Q. My problem is how to go on with the
musical caluation of my thirteen-year-old boy

Philadelphia organists was said not to have been a good reader.

Q. In reading "The Etude" for February, 1998, an article on hymn-tune playing quotes the following: "tie over all repeated notes occurring in the inner (alto and tenor) voices; play all repeated notes occurring in the melody (soprano part); use discretion as to tying over repeated notes occurring in the bass part, but do not tie to accented notes." Do these last few lines mean not to tie over accented notes occurring in the first part also A 180, please state how to tell which are accented notes. In Miscr's "Pedal Studies" the statement is made that the toe comes on the accented notes. I cannot tell on looking at music just where the accent comes unless it is indicated with an accent mark. Just where is it supposed to come!—Mrs. M.

A. The editor suggests that in playing hymn-tunes all repeated notes in the melody be played as written—restruck—repeated notes in other parts being tied over as a general rule. All parts may be lifted at the end of a line. Accents.vary according to the contents of the measure. In 4/4 time there is a primary accent on the third beat. In 3/4 time the first beat is the accented one.

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and effects; and playing of song slides.

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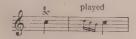
A Few Curious Vocal Inquiries.

Q. (i) What is the difference between a baritone and a tenor? (ii) What is the highest note each of the following can sing; tenor, baritone, bass? (iii) When singing in a choir, how should each stand? (iv) Are there any other made voices than these three? (v) About what age does a person find out he has a voice?—Robert B.

A. (i) A tenor voice is of a lighter quality than a baritone. (ii) A tenor may sing high C, D flat or D natural (the third space, or fourth line in the treble or G clef, absolute pitch), a baritone, G or A flat (second line below the bass staff), a basso-profoundo, Eb or D in the treble or G clef (absolute pitch), a baritone, for standing sideways to the congregation; and, again, whether the choir, whether facing or standing sideways to the congregation; and, again, whether the choir consists of male or mixed voices. If male, experience shows that the bass will be nearest to the people, the baritone next and the tenor in third position; if mixed, the tenor on the extreme right, soprano at right-center, contralto at left-center, bass on extreme left. (iv) The male voices are: boy-treble, boy-alto; male alto (proper name is counter-tenor); lyric tenor, dramatic or robust tenor; baritone; basso-cantante or singing-bass, second bass or basso-profundo, basso-buffo or comic bass. (v) You do not specify whether the voice is to be used for speaking or for singing. If for the former. I would say that the first time he is hungry, he will let everyone know he has a voice. If the later, the person must find out if he has a musical ear, because this is far more important than the voice, for it is only by means of the musical ear that the voice is worth anything. Let him be advised, however, to sing about the home, if he wishes, and to learn to sol-fa at school, but not to attempt any voice training or any loud singing, if a boy, until he is eighteen, or, if a girl, until she is sixteen (this for physiological reasons). If he b

Grace-Notes.

O. My music grammar says that, in the following example



three grace-notes are played, namely: the note above the principal note, the principal note and the note below it. Is that correct?—M. D. B., Shawmut Ave., Marlboro, Mass.

A. Quite correct.

A. Quite correct.

To Study, or Not to Study, and How:
Q. (i) Man, age 45, fingers slightly familiar with keyboard for long time, but no notes and no study. (ii) Studied faithfully the last five years with supposedly good teachers, but cannot now play with ease or for anyone's amusement. (iii) Cannot play "rag," "jazz" or popular music. (iv) Would I not do better to take lessons from a teacher of less renown, who would train me in less classical music? In other words, does not reisdom direct me to fields of less difficulty and more popular appeal? (v) Will you suggest such a teacher?—F. J. McM., Chicago, Ill.

A. Your (ii) seems to contradict your (i).

A. Your (ii) seems to contradict your (i), in part. (iii) So much to the good? (iv) Wisdom requires you to apply to a conscientions teacher to whom you will state just what you wish to do. He will give you sufficient technical work and teach you how to read in erder to play the class of music that appeals to you. (v) I cannot give you the name of any teacher, but it should be an easy matter for you to find many such from which to choose in your city.

Singing by Correspondence!!!

Quantum control of the control of the correspondence and do as well as having a teacher to instruct personally? I will much appreciate any information you may give me.—
LEONORA. Garfield, Utah.

A. It is absolutely impossible to study the art of practical singing by correspondence,

since it is imperatively necessary that you be under the personal observation of your teacher for the elimination of your faults and the in-culcation of pure tone and artistic singing. None of these can be imparted by correspond-ence.

Sundry Queries.
Q. (i) What is Solfeggiof (ii) What are the special characteristics of the different keys? (iii) I should like to direct a band. I have a pretty good knowledge of music and piano playing, but do not play any band instrument. What should I do?—E. B. T., Engle-

piano playing, but do not play any band instrument. What should I do?—E. B. T., Englewood, Colo.

A. (i) The art of sight-reading. (ii) The characteristics attributed by certain writers to various keys are: C major, earnestness, decision; A minor, melancholy, tender; G major, joyous, bright, also calm, restful; E minor, mournful; D major, triumph, greatness, majesty; B minor, sad, tearful; A major, hope, cheerfulness; F\(\frac{x}{2}\) minor, mournful, depth of feeling; E major, the brightest of all keys, splendour; C\(\frac{x}{2}\) minor, mournful, depth of all keys; B major, boldness and pride; G\(\frac{x}{2}\) minor, pathetic; F\(\frac{x}{2}\) major (Gb major), ouiet, generous; E\(\frac{x}{2}\) minor, tender, melancholy; C\(\frac{x}{2}\) major, pathetic; F\(\frac{x}{2}\) major, (gb major, soulful; B\(\frac{x}{2}\) minor, mournful, dark; Ab major, soulful; Sweet; F minor, sad, sombre; Eb major, most expressive, full, solemn, grandeur; C minor, earnestness, dignified passion; B\(\frac{x}{2}\) major, bright, joyous; G minor, grief, solemnity. If there be any truth in this, it may easily be understood how the transposition of a plece might entirely alter the character of a composition and of the composer's intention. (iii) Learn to play one of the instruments, the cornet, for choice; also all you can of the others; then study with a good bandmaster.

Valse, Chopin, Op. 64, Nos. 1 and 2-eight against three.
Q. How is measure \$\frac{1}{2}\$ of Chopin's Valse, Op. 64, No. 2, played, where there are eight notes against three; also, how should I play the last measures of Chopin, Op. 64, No. 17 Kindly advise some work that will help me to play such irregular pussages.—E. H., Columbia, S. C.
A. In order to play this (Chopin, Op. 84, No. 2) and similar passages smoothly, each hand should be practiced separately many times until they can be played subconsciously; then play them together. In this way you will eventually succeed in giving a perfectly regular and smooth performance. It is a case where you must not let your left hand know what your right hand doeth. It might be figured out mathematically, but the mathematical performance would rarely be satisfactory. The "Technical Studies," by Philipp (Presser edition), are what you need. As for Op. 84, No. 1, play as written, but play the descending scale, very rapidly as far as the Gb of the second measure, then play all the rest riturdando, to the end more and more slowly, like a clock running down.

rest riturdando, to the end more and more slowly, like a clock running down.

The American Conservatory of Fontainebleau (France).

Q. Please tell me something about the courses given in the summer at the Fontainebleau School for Americans (France). What are the requirements for admission, the expense and so forth! Where can I obtain official information?—MAUDE E. S., Bristol, Va. A. Students residing in the United States take an examination before entering the school. One course, at the choice of the student, all the obligatory courses, residence and food amounts in three months to 5,000 francs, in two months to 3,500 francs, terms payable in advance. The subjects taught are Musical Composition, Fugue, Counterpoint, Harmony, Applied Harmony, Sight-reading, Harmonic Analysis, Transposition, Organ, Piano, Conching and Accompanying, Violin, Viola, 'Cello, Harp, Voice, Conducting and Ensemble playing; in the Operatic Singer's Department—Singe Department and Acting, Concloing for Opéra and Opéra Comique: French Diction for Singers. The following courses are free and obligatory: Solfeggio, Musical Dictation, Pedagogy, Musical Forms, Rehearsals for Singers, Opera, Classical and Modern French Songs, Musical History. Historical Concerts are given at the school by virtuosl composers. Further information may be obtained from Francis Rogers, Secretary of the American Committee, 119 East 19th Street, New York City.

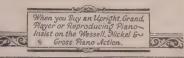


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F OR GETTING new business and holding the old pupils there is nothing like the pupils' recital. The recital is the teacher's show window. If you have good pupils, put them in the show window and they will bring in new business. Every merchant will tell you that he could not do business without

attractive show windows.

After you get through with one recital begin planning immediately for the next. Do not let the interest die down. Have recitals at regular intervals, weekly if you have enough pupils to warrant it; if not weekly, every two weeks. The "fortnightly recital" sounds well to music patrons and the general public. If your class is not large or advanced enough to admit of giving weekly or fort-nightly recitals, a recital every one, two, or three months will bring good results. Some teachers consider an annual recital sufficient, which they make as elaborate as possible. Yearly recitals are rather too infrequent, however, to do much good, although they are much better than none

#### Recitals

S OME VIOLIN teachers never give recitals, and then wonder why they get so few new applications for lessons, and why so many of their pupils give up study altogether, or go to other teachers. If they would investigate, they would find that most of the pupils they lose go to teachers who give regular recitals.

Every business has its rules and customs -and music teaching is a business as well as an art. One of the best established customs of the wide-awake and progressive music school and private teacher is the giving of pupils' recitals at regular intervals. The pupils expect it; the public expects it; and the school or teacher who neglects following this custom is bound to suffer in lack of patron-One of the reasons why regularly established music schools and conservatories which employ a good sized staff of teachers enjoy a steady and increasing patronage is because they are able to give frequent and interesting recitals. school or conservatory neglects this branch of the business. Why then should the private teacher imagine he can get along without giving recitals? It simply cannot be done.

#### The Social Side

THE RECITAL has its social as well as its business and artistic side. When recitals are given, the pupils taking part get to know one another and many pleasant acquaintances are formed. A spirit of rivalry is also created, for each tries to out-do the others. The result is that there is better attendance at lessons and rehearsals. Pupils practice better, give more time to memorizing their pieces, and continue their studies longer. thousands of music pupils who would not take lessons at all were it not for the chance of playing in public at recitals.

One of the first questions many parents ask when looking for a teacher for their children is, "Do you give recitals?" the answer is in the negative, they are very likely to look further before engaging a teacher. The desire to be attractive is very strong, especially in the case of young ladies, and musical ability is one of the most important means of achieving this result.

At the bird store you will find that it is the canary that is the sweetest singer, and the parrot that can talk the most volubly, which command the highest prices and are most in demand. mute canary and parrot are not wanted. In the same way the young man or woman who can play or sing skilfully is very popular in society. Violin playing, if the performer is really skilful, is one of the most pleasing of social ac-

### The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

### Getting New Business

universal demand at musicales and social

#### Social Prestige

E SPECIALLY is the young woman violinist a social favorite. An instance illustrating this point comes to my

theatrical performance in New York City, a young actress, who was really a practical performer on the violin was one of the characters in a play. She had no great amount of technic, but she had a good tone, excellent intonation, and an exceptionally good command of the She played nothing more difficult than popular songs of the day, with piano accompaniment, but so well did she play them that she was the center of attraction, was forced to respond to five encores, and could have got twenty had the stage manager been willing to let her acknowledge all which the audience would have given her. There was a very good professional orchestra which played between the acts, but it failed to get an encore. All the applause went to the girl

At social affairs the girl violinist seems in greater demand than her sister pianist, and not nearly so much is expected of her in the way of difficult selections. In these days of advanced piano playing, the pianist is expected to play something of great difficulty before she can make much impression, while in the case of the violinist, a simple solo, song, or melody, if well played and in tune, commands great respect and much applause.

#### 'The Pupil's Recital

HE PUPILS' recital furnishes admirable training for the violinist who wishes to play in public, in concert or at social affairs. The pupil who is experienced in recital work is ready for all kinds of public appearances. He knows how to walk on the stage, how to stand, how to bow when applauded by the audience, and all the other things which go to make up a graceful and pleasing performance. He soon learns also that he must play from memory if he would achieve the greatest success of which he pupil, a dozen, or none at all.

complishments, and the violinist is in is capable. The fear of breaking down in public causes him to learn his pieces so thoroughly that he simply cannot forget. On the other hand, the pupil who plays only for home folks, his teacher and himself, feels that mistakes do not matter and allows himself to become lax in his memory work.

Giving recitals is laborious work. Many teachers try to avoid them by advertising or by appearing frequently in public themselves. Of course these things help to a certain extent, but they do not by any means fill the place of the pupils recital as business-getters. Human nature is selfish. The pupil is interested in himself: he wishes to shine as a public performer, and is interested only in a languid way in his teacher's performances. It is also becoming well known to music patrons that it is not always the violinist who is a brilliant public performer who is the best teacher. People who are looking for a teacher are more convinced of his ability by hearing a fine lot of pupils he has taught than they would be by hearing the teacher play himself.

#### Publicity

A DVERTISING is good only to the extent that it makes a teacher known. It is better in the larger cities where people are often forced to depend on advertisements in the music journals to find a teacher. In the smaller cities and to a great extent in the larger ones the choice of a teacher goes by "word of mouth." You ask your friends to recommend someone or you choose the teacher whose pupils you have heard in a recital.

The violinist who is always sure of a large and ever-growing business is the one who makes use of all three aids in getting business. That is, he advertises, appears in public himself with reasonable frequency, and also gives regular pupils' recitals.

The only teacher who can dispense with the pupils' recital is the great violinist who has a national or international reputation and who cares only to teach a chosen few selected on account of their talent. Such a violinist is not dependent on teaching. He cares not if he has one

### Training the Violinist's Fourth Finger

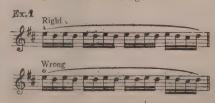
By Charles Knetzger

Some pupils have a tendency to avoid the use of the fourth finger in scales and running passages because they find it easier to substitute the open string, unless the key happens to call for the use of flats where the fourth finger must be used.

This should by no means become a habit for, since the fourth finger is weaker than the others, it should have more, not less practice to produce equality of tone. The fourth finger is, moreover, very important in octave work, and if, through neglect, it remains weak and wobbly, no satisfactory work can be done. We all know the importance of five-finger exercises in the training of a pianist. A violinist, too, must have exercises for the training of his four fingers, and must practice them as-

The art of violin playing involves many

intricate technical problems, among which the training of the fourth finger is by no means the least important. Finger exercises on one string have been very helpful for pupils having weak fourth fingers and these are found in all good technical works for the violin, such as Wohlfahrt's, Kayser's, Maza's, and Kreutzer's. In an exercise like the following:



lazy pupils substitute the open E string, thus defeating the purpose of the exercise.

### Mastering the Positions

By William Kupper

NE OF THE most practical assets for any violinist is the complete control of all positions-a difficult task which only a player of some experience can do. With this knowledge, sight reading loses its difficulty, and the player can confidently apply for a paying position. Just as surely as one road of many leading to () city is easiest, so there is a way which, so far as is known, is the best in accomplishing a desired object.

Of course, the easiest is the first position. Because the first and third fingers are always on lines, and the second and fourth fingers are on spaces, the same relationship exists between all notes in positions designated by odd numbers. For example, B and D played in the first position on the A string, can be played with the first and third fingers on the D string, in the fifth position. Investigation will reveal that note and finger relations of the second position are the same in all positions named from even numbers.

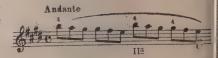
Overcoming Changes

THE GREATEST value of this in-THE GREATEST value of the formation is its aid in helping the player to overcome slow string changing, a handicap to speed and ease of technic. A passage can be played much more smoothly on one string. Another advantage affects the artistic side of playing. No doubt, many readers have listened to the soulful playing of a great artist, and have marveled at the genius of men who can wring such heart-moving notes from a wooden box.

The artist's "trick" resolves itself into the following procedure: Instead of playing, let us say, F sharp and D in the third position with no movement, he slides evenly with the third finger down to the first position where the same D is produced, but beautifully embellished by a graceful pleasing shift. Obviously, the proper use for this is in numbers that should stir the feeling of the audience, but not in a difficuit Perpetuo Mobile where time-saving finger placing is of advantage. Reversing the process, it is possible to produce a similar effect by sliding, in this case, the B on the A string to the C, with the first finger, instead of playing both notes in the same position.

Clearly then, one must be familiar with all positions to intone truly while changing. In most recommended books for study exercises of this sort are common; but the Kreutzer Etude No. 12 has been found exactly fitted for such practice.

In the first measure of this etude, reproduced here, four positions are en-countered in a single legato stroke.



It is not enough to play the notes as written. If the G sharp is slid up to the third position with the hand as it moves upwards to play the fourth finger G sharp, smoothness in sliding can be practiced, and the entire hand becomes familiar with the position. When the six notes are played again, in the remaining half of the measure, with the first three in the fifth position on the A string, the player can be positive that he is intoning correctly if the notes are exactly repeated, granted, of course, that the first six have been played perfectly. With all notes flawlessly learned, the tempo can be increased, and the sliding sound, or over-accented glissando discarded for clean notes.

A valuable precept that may eliminate drudgery to some extent, is this: When beauty is not impaired, and when difficulty is not augmented, use the odd-numbered positions, for they are the more familial

### Loud Speaker Material for Violins

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VER SINCE the superiority of the VER SINCE the superiority of the violins of Cremona began to be recognized, and their prices began to nount, violin makers and inventors have cen seeking ways of improving, or at least qualing, these matchless instruments by naking endless changes in shape, in the hickness of the plates, in the number, size and position of sound-posts and bass bars, n the methods of "seasoning" the wood, and in the ways of preparing varnish. More often still have different materials or making the plates of the violin been ried. Some of these have been honest fforts to find better and more sonorous voods than the pine and maple of Stradiarius and other attempts to substitute or wood other materials in the construc-ion of "freak" violins for novelty of tone for advertising purposes.

Freak" violins are made of all sorts

of impossible materials, such as iron, coper, tin, china-ware, porcelain, papier mahé and pottery-ware. One enterprising glue nanufacturer, by way of advertising his products, even had the workmen in his actory construct a violin entirely of glue. t is needless to say that glue violins have ot become popular, especially for a hard nidsummer afternoon's playing with the nercury at ninety-eight. Many of these iolins made of "freak" material have a vierd and peculiar tone, and the few which re ever used in a practical way are emloyed in vaudeville or by medicine fakirs o draw a crowd. One vaudeville perormer rigged up a human skull, with a ingerboard, bridge, tail-piece and strings, which he played to the vast interest and musement of his audiences.

#### The Best Wood

P TO THE present time, after experimenting with all sorts of woods, none ave been found so successful as pine and maple—pine for the belly and maple for he back. No other woods seem to possess he qualities of rigidity and elasticity in uch excellent proportions. Where other woods have been used with any degree f success, they are those which most losely resemble pine and maple in these roperties.

The latest and most interesting substi-

(The following facts concerning this ab- bonate of lime and oats, the same substance

#### Radio Loud Speakers for Violin

Mr. Morse is a descendant of Samuel F. B. Morse, the famous inventor of the electric telegraph and the Morse alphabet. Mr. Morse reasoned that a material producing an extreme degree of resonance and evenness of tone would be equally successful as the "loud speaker" in radio construction and in violin making.

#### The Loud Speaker

THE INVENTOR recently made a violin of "loud speaker" material. It was played for the first time by Miss Pauline Watson, a concert violinist of New York City, creating great interest and much wonderment among the auditors. Of this trial a well-known scientific journal said, "History in music was made the night Pauline Watson played the new Morse violin, the first revolutionary change in violins since the days of Stradivarius.'

The tone of the new violin is described as warm and even with a seasoned, clear quality found, as a rule, only in old violins. The tone of this first experimental violin is not big or brilliant, but it is possible that further experimenting may add these qualities. While it is too early to make predictions, it is not impossible that superior violins at a comparatively small cost can be made of this new material or some similar to it.

#### Possible Substitutes

THE TREMENDOUS growth of the radio-now running into hundreds of millions of dollars annually—has interested hundreds of inventors in improving it and the loud speaker. It might easily happen that in developing the loud speaker an inventor will hit on some substance or combination of substances that will prove as good or better than wood for making string

As yet the matter is in the experimental stages, but it is not impossible that some substance can be produced of so even and fine a texture and with such resonant qualities that violins of a uniformly fine quality can be produced therefrom.

The discovery of a method for making violins which could be sold at a reasonable price and which would produce sweet, mellow, even tones, instead of the harsh, shrieking noises produced by the average ute for wood for making violins is that cheap violin of today, would give a tremen-used in the Morse violin, made of car-dous impetus to the art of violin playing.

### Music Assists Film Making

By Robert Braine

A STRIKING example of the profound sychological effect of the violin and other orchestral instruments on the human emoions is exemplified by the large part which music holds in film making. In roducing the "silent" drama music is one of the large items of expense, but it is cund well worth while, since it helps the performers to give the proper emotional xpression in acting their parts

As an instance, it is stated that, in filmng "Volcano" at the Paramount Studio, ve orchestras were used, each at a differnt time, to furnish the proper emotional

William K. Howard, who in this picture irected Bebe Daniels, Ricardo Cortez, Vallace Beery and other well-known film tars, says of his theories of the assistance of music in filming a picture:

"Just as one bottle of medicine will not cure all ills, one kind of music is not suitable for all occasions. We used a jazz orchestra for light scenes, and the combination of harp, violin and 'cello during emotional ones.

"For the action in our West Indian café setting the people responded best to the music of seven Hawaiians playing steel guitars. For variety in making the lighter scenes, a piano accordionist was employed.

"At the suggestion of Gordon Cooper, my assistant, a bass drum and bugle corps played during the filming of scenes showing the destruction of people and buildings by an earthquake. Nothing could have more satisfactorily stirred up the expressions of grim, hopeless terror.'

"In the older violin music the listener and their development give the violin a s so used to the simple charm of melody much greater variety of tone coloring, indispensable in such compositions.



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caulty Pitch.

(i) D. B.—Bauer's Practical History of the tolin is out of print at present. 2—The rouble with your strings not registering corectly may come from several different causes. he strings themselves may not be true; the mogrebard may have bumps and hollows, in ther words, not be perfectly level throughout by entire length; the nut may be too low ther as a whole or in putt. causing some of the strings to touch the fingerboard; the bridge any not be the proper height either as a whole or on one side, causing the strings to lie too w, or too high above the fingerboard. Send our violin to a good professional repairer, he can easily remedy the trouble by putting a new aut, bridge or fingerboard, if necesary.

Iliebler Cello.

A. H. A.—The label in your old cello is in termen and means that the instrument was unde by John Hiebler, maker of violins and ther string instruments, in 1789. Hiebler orked at Augsburg, Germany, from 1740 to 790, and, while hardly classed as a famous aker, left some fair instruments. Extended etails of his life and work are lacking but light possibly be found in some old German ork about German makers of string instruments, It might be to your advantage to end your cello to a dealer in old instruments, sif genuine and in good preservation, might be of considerable value, as genuine ald cellos are rather scarce.

E. W.—I cannot give you an opinion as to car progress without hearing you play. The thole question hinges on how well you play he studies and pieces you name. If you play he studies and pieces you name. If you play he compositions really well, you have made smarkable progress. Your teacher, who you up is one of the leading teachers of your state, ould be better able to advise you as to your sture than a stranger who has never heard our play. If you intend to make violin playing your profession you ought to practice from tree to six hours daily.

enuine Guarnerius?
L. O.—The dates for the Cremona violins usede by Joseph Guarnerius, Filius Andrae, are 366-1739. There is an enormous number of nitations of all Guarnerius violins, so there only one chance in a million that yours is enuine.

nother Imitation?
G. S.—Few things are absolutely impossible this world, and so it is not absolutely impossible that your violin should turn out to a Guarnerius. However, there is not more ann one chance in a million that it is. You if have to take or send it to an expert, nee he would have to see it to come to a reision. Written descriptions, sent by mail, we of absolutely no use.

emoving Rosin; Large Peg Holes.

S. G.—P. S.—Where the rosin has become ided around the bridge of the violin, it can removed by rubbing lightly with linseed oil which a small amount of powdered pumice one has been added. The violin should be iped off with a silk handerchief every day ben you are through playing so the rosin ill not accumulate. 2. Use chalk on your ags to keep them from slipping. Possibly our pegs do not fit perfectly. In that case we a good violin repairer fit them for you. It the peg holes are too large they will have be "bushed," that is, plugged up with new ood and new holes of the right size bored. When through playing always unscrew the wand loosen the hair. If the bow is left trewed up at all times, it will take the curve it of the bow stick.

Actory "Strad."

N. C.—Translated, your label would read; Fried. Aug. Glass made this violin after the attern of Antonius Stradivarius, made in remona in 1730." In other words the violin an imitation of a Stradivarius. While I unst tell the value of the violin without seeg A, I should judge it was a German factory lalle of no great value.

R. Q. C.—I would advise you to get the little pok, Violin Teaching and Violin Study, by sugges Gruenberg, where you will find all our questions answered at great length, with ctures and diagrams.

iolin Self-Instruction

E. G. T.—It is very difficult to make much regress on the violin without a good teacher, or this reason the majority of instruction locks and books of studies have very few cinted instructions. This is all left to the acher. However, you might get Self Instruction, a Class Method for the Violin, by liver Ditson Co. Also, the Conservatory sthad for Violin, by Dancla. These two orks have more than the average amount of splanntions accompanying the musical text. The Violinist magazine is published at 11 South Wabash Avenue, Chicago, Illinois.

expert, who makes a specialty of examining old yiolins. This would no doubt involve useless trouble and expense as your violin is almost certain to be an imitation.

No "Grentest" Violinist.

G. H. T.—There is no such thing as the "greatest violinist in the world." There is such a wide difference in tastes that the violinist one critic might prefer to all others would, in the opinion of another, be far surpassed by some other violinist. Besides, one violinist might excel in playing violin compositions of one style and another violinist, compositions of another. For instance, one violinist might play Bach in a profound, masterly fashion, but not succeed so well in a Spanish Dance by Sarasate, while an artist who was at his best in compositions in the style of Sarasate might not succeed so well in interpreting Bach.

Don't worry about who is the greatest violinist in the world. Try to get pleasure from the playing of each violinist you hear, and try to appreciate his talents, temperament and style.

Guarnerius Copy.

J. M. P.—The back of the violin is usually made in two pieces, but occasionally in one. If made by a first class violin maker, one method is as good as the other. 2. Without seeing your violin, I should judge that it is a copy of a Guarnerius made by Carl Becker in Berlin. At least that is the way I would interpret the copy of the label which you send me.

Get Expert's Certificate.

H. K.—Probably there is not more than one chance in a nillion that your Guarnerius is genuine. Before you try to sell it you had better get a certificate from some good violin expert stating that it is genuine, if such is the case. Write to dealers in old violins who advertise in The ETUDE.

Valuable Violin?

J. J. H.—Andrea Castagneri, Paris, 1735-1741, while hardly a famous violin maker, made some instruments of fair merit. His violins are dated, "Nell Palazzo di Soeffone, Pariggi, 17—." A dealer in old violins can give you an idea of the value of your violin, and whether it is genuine; but he will have to see the instrument.

Good Copies?

F. J. H.—The first of your violins is evidently a French copy of an Amati and its value would depend on how good a copy it is. The second is by a Scandinavian maker quite unknown to fame. The value of these violins depends on their tone qualities, and how well they are made, and this I could not judge without seeing them. Send them to a firm of violin dealers specializing in old violins for an opinion as to their value.

Removing Rosin.

R. R. McG.—The rosin which has accumulated under your bridge can be removed by rubbing carefully with linsed oil to which a very small quantity of powdered pumice stone has been added. The work must be done very carefully so as not to injure the varnish. 2.—Hermann's Violin School, Part 2nd, has a very clear explanation of the positions in violin playing. It is very difficult to master the positions without a teacher.

An Undiscovered Strad?

S. P. S.—It is not known exactly how many violins were made by Antonius Stradivarius. The chances are that there are still some in existence which are unknown to the musical world. 2.—There is not more than one chance in a million that your violin is a genuine Strad. 3.—A genuine violin by this maker is worth from \$10,000 to \$25,000, according to period, preservation, quality and historic fame. There have been rumors of sales at even higher figures. 4.—It would be a good deal of trouble and expense for you to send your violin to an expert, and you would be almost certain to be disappointed.

almost certain to be disappointed.

Peculiar Talent for Violin.

J. J. H.—It is quite true that there are special talents for special instruments. Some people who get on very well playing stringed instruments do not seem to be able to make much headway on the piano, while excellent pianists often find difficulty in mastering the violin. Your description of your progress on the violin indicates that you have a "violin talent." Starting at the age of fifty, you cannot hope to become a finished violinist, but you may be able to learn enough to get a great deal of pleasure out of your violin. By all means take lessons from the best teacher you can find. It is a shocking waste of time and patience to try and learn so difficult an instrument as the violin without a teacher. Moreover, it is at the very beginning you must need instruction.

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ther Ditson Co. Also, the Conservatory thad for Violin, by Dancla. These two orks have more than the average amount of chlamations accompanying the musical text. The Violinist magazine is published at at Nouth Wabash Avenue, Chicago. Illinois.

R. P. T.—It is impossible to tell whether are violin is a genuine Guarnerius without consider the Labels like the one you send are the found in millions of violins. Anyone the found in millions of violins. Anyone the found in millions of violins. Anyone the found in a violin. The only way to tell sind of a violin. The only way to tell stages of violin study. Music played out of tune is not music at all.

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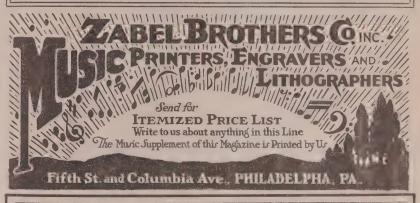
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# Alice In Orchestralia

(Continued from page 25)

"Isn't it very hard to know just where to place your fingers?" Alice inquired. "There doesn't seem to be anything to guide

"It is difficult," the Strad admitted. "It takes a lot of practice; but it can be learned, just as a blind man can learn to find his way about his house—and then, of course, it seems quite easy."

"Now," he went on, "I want to explain to you about harmonics. They are very important, because they will help you to understand the wind instruments when you meet them."

"Suppose you place your finger here on my E-string, exactly half way between the bridge and the nut—so; and instead of pressing down hard, merely touch the string

Alice did so, and the Strad passed his bow across the string, producing a high flute-like

tone, very soft and clear.
"That," he said, "is a 'harmonic.' It is caused by dividing the string into two equal parts with a light touch of your finger which leaves both parts free to vibrate. The tone produced is an octave higher than the open string. Now, if you touch the string at the proper place, it will also vibrate in three, four, or even five, equal sections, producing still higher 'harmonics;' and as these 'harmonics' are very clear and penetrating they are very often used. But I have explained them to you chiefly because, as I said before, they will help you to understand how the wind instruments produce their tones. Now I will tell you something about the bow, which is very important, for a fiddle without a bow would be almost entirely useless. As you have seen; my strings can be plucked with the finger, like those of a guitar or banjo; indeed, they are sometimes played that way in the orchestra—pizzicato, we call it—but that is only for special effects. Most of the time my strings are set in vibration by rub-bing them with the hair of a bow, the hair being covered with powdered rosin to increase the friction.

"There are many ways of using the bow. It can be drawn slowly and evenly, so that it produces a long, sustained tone, or it can be moved very rapidly back and forth, in what is called tremolo. It can strike the strings with abrupt hammer-strokes, called martellato; it can dance upon them gracefully in spiccato; it can caress them in smooth, flowing legato passages-and do many other things, too numerous to mention." The Strad illustrated each method of bowing as he described it, greatly to Alice's admiration.

"Why, it looks quite easy," she said; "I believe I could do that."

"Try," said the Strad, smiling indulgently as he handed her the bow.

Alice took it and endeavored to imitate the manner in which the Strad had held it, but found, to her dismay, that the light and slender stick of wood seemed to grow suddenly heavy and clumsy in her hand; and when she attempted to draw it across the strings of the fiddle it trembled ludicrously and brought forth only a succession of miserable squeaks. The Strad laughed good-

"It's not so easy as it looks, you see. Now you can appreciate how difficult it is for all the fiddles in an orchestra-fifty or sixty of them-to bow together in perfect unison, as if they were parts of a machine, as they do in all good orchestras."

"It's wonderful!" Alice exclaimed. "I don't see how they ever do it. But tell mewhy are there so many fiddles in an orchestra?"

"In order to obtain the proper balance of tone," replied the Strad. softer and less penetrating than that of the wind instruments; so if there were not a great many of us we would be overpowered by the wood-wind and brass. In a well-balanced orchestra the 'strings,' as we are generally called, outnumber all the other instruments by about two to one-that is there are about sixty 'strings' to about thirty wood-wind, brass and percussion instruments. So it's easy to see that we are by far the most important branch of the family." The Strad drew himself up, a trifle pompously, and Alice said to herself "There, he is conceited." Aloud she asked innocently: "Is that what makes you the most important—that there are so many of

"Certainly not!" said the Strad indignantly. "We are the most important be cause our tone is the most agreeable to listen to, and because we have a greater compass than any other group of instru ments and can play more complicated pas sages. Also we can play longer without get ting tired, and we have the greatest range from very soft to very loud. But perhap the chief reason is our enormous emotiona range-if you understand what that means.

"I'm afraid I don't," said Alice. "It means," the Violin explained, "that we can express more different emotion than any other group of instruments. W can be gay; we can be sad; we can laugh we can weep; we can threaten; we caplead. We can make you think of fairle dancing in the moonlight, or of desolat mountains swept by icy winds; of shephere guarding their flocks, or of demons ridir madly through the night. Of course, no or of us alone can do all this. My duty is usuall to play the brilliant or romantic or tende passages. If the composer wants to expre sadness, he generally gives the princip parts to the violas; and if his theme is bol and vigorous, it is most often the 'cellc who play it, while fear and anger are bes expressed by the ominous low tones of th basses. The basses, though, can be quit comic at times. They are so big and clums that when they attempt rapid, graceful passages the effect is often quite funny You should hear them imitate elephant dancing the minuet, as they do in 'The Car nival of the Animals,' by Saint-Saëns."

"Oh, I should love to!" said Alice, laugh

ing.
"Now that I come to think of it, you may
"now that I come to think of it, you may
"said th hear them-this very evening," said th Strad. "There will be a concert by the ful orchestra, and 'The Carnival of the Ani mals' is on the program. We shall expec

# Welcome "I shall come, with pleasure," said Alice. "But," she added, turning to the Second Violin, who up to this time had remained modestly in the background, "you ha told me what you do in the orchestra." The Second Violin appeared embarra "Why, m-my task," he stammered rather a humble one. Generally all I to do is to fill in the harmony, or to help friend here, the First Violin, to carry melody. Occasionally I have a solo pas but not very often. As a rule my dutie



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"I shall come, with pleasure," said Alice. let's have no more of this discord, or our modestly in the background, "you haven't

The Second Violin appeared embarrassed.

"Why, m-my task," he stammered, "is rather a humble one. Generally all I have to do is to fill in the harmony, or to help my friend here, the First Violin, to carry the melody. Occasionally I have a solo passage, but not very often. As a rule my duties are comparatively unimportant."

He seemed so modest and unassuming that Alice could not help feeling a little

"I'm sure," she said, wishing to cheer him up, "that you are just as important as any of the others, even if your part isn't so-so showy."

"You're quite right," interposed the 'Cello; "this chap's humility is simply preposterous. He's as necessary to the orchestra as any of us, but just because he's called 'Second Violin' he thinks he doesn't amount to a hill of beans. He ought to cultivate a little decent vanity."

"It wouldn't be of any use," said the Viola, gloomily. "If he did he'd only become a first violin, and then where should we be?"

The Strad looked as if he were somewhat nettled by the Viola's remark, but he apparently decided to ignore it, for presently he smiled, rather haughtily, and said, with the evident intention of changing the sub-

"There is one more point to which we should call the young lady's attention; I refer to the sordino, or mute."

He held up, so that Alice could see it, a queer little black object which looked somewhat like a very short comb with only three

teeth.
"This," he explained, "when placed on the bridge of a fiddle, makes its tone sound softer and thinner and rather sad." As he spoke he fixed the mute upon his own bridge, and instantly his voice sounded more gentle and subdued.

"Oh, I love that!" Alice exclaimed. "Why don't you use it all the time?"

"Because you would soon grow tired of it, as you do of too much sugar. Besides, it weakens my voice too much; I shouldn't be able to hold my own against the other instruments." He removed the mute, and his voice again became strong and clear.

"Well, I s'pose so," Alice conceded. "But your voice sounded so soft and sweet with the mute."

"It's strange," observed the 'Cello, "how many people like their music soft and sweet. I can't understand it. Lots of them admire my soft, rich low tones and don't care at all for my brilliant upper register, which is really the best part of my voice. Their ears are too delicate—they ought to wear ear muffs when they go to a concert.'

"They should, indeed-if there are any 'cellos on the programme," said the Viola, plaintively. "You really are a noisy lot always trying to play louder than the rest of the orchestra combined."

"Oh, shut up!" snapped the 'Cello. "What do you know about it? You haven't the spirit of an asthmatic mouth organ. If I couldn't play louder than a whole section of violas, I'd---"

"Gentlemen! Gentlemen!" interposed the Second Violin, "you're out of tune. Tony, will you give the A?"

The First Violin plucked his second string and the 'Colle calkily turned one of

string, and the 'Cello sulkily turned one of the pegs that projected from the sides of his head until his own A-string was in tune with that of the Violin.

"As usual, he's much too sharp," grumb-

"Well, well," said the Strad, mollifyingly, "he's not the only one at fault; you must admit you're a trifle flat. Now, tune up, and

guest will have a poor opinion of us.

The Viola did as he was told, and harmony was restored, much to the relief of Alice, who had feared for a moment that the antagonists might come to blows. As they now appeared to be once more on friendly terms, she decided to take her departure, for she was anxious to visit the other instruments while there was still

"Thank you very much for all you have told me," she said to the quartet. "I shall try not to forget it. And now, if you will tell me how to find the place where the wind instruments live, I think I had better

go."
"We are sorry that you can't stay longer," said the First Violin, "but we shall hope to see you in the audience this evening. Meanwhile, if you'll allow me, I shall be happy to see you as far as the next village, where you will find the flutes and clarinets and all their relatives of the wood-wind family. It isn't far-we can walk there in a few minutes.

It's very good of you to take so much trouble," said Alice; and saying good-bye to the other fiddles she accompanied the Strad out of the auditorium and down the road that led to the home of the wood-wind in-

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# Vhat One Pupil Saw in the Mirror

By Rena I. Carver

A NEW finger exercise was being pracced. Using the second finger as a suport, the other four fingers of the right and were engaged in rising simultaneusly from the knuckles. The tip of the Imb was supposed to be even with the ps of the other fingers.

Suddenly the instructor asked that Doris eep her fingers just as they were. Placng a small mirror in front of her hand, instructor pointed out that no two ith was very high and the thumb and

To overcome this lack of control and ve her level finger tips, Doris was told nat she should have the feeling that the tble was rising with the fingers. She would study the sensation in the finger ps when resting on the desk or table and this sensation while she raised them. with this in mind the exercise was done

# Conducting With the Baton

prrectly.

The following is quoted from a brochure of Dr. Henry T. Fleck, the well-known cturer on musical appreciation, who says: "It is a mistake to imagine that the der orchestral works were directed in the manner that is used today, by bâton. he story of orchestral direction may be

ry briefly stated as follows:
"In Bach and Handel's time, the contered at either the harpsichord or gan without bâton. In Mozart's and laydn's time, he generally played the olin and tapped his music stand with s bow to hold the men together in diffiilt passages. The bâton was not used rlier than 1801 in Germany. Godfrey eler pleaded for its use in 1807, but und little response to his appeal. Mosel sed it in Vienna in 1812. Carl Maria on Weber employed it in Dresden in 1817, id Spohr in London in 1820.

"As late as 1835, there was a derisive ticle printed in England against its use. he bâton of Weber is now in the posseson of Svendsen, the Norwegian composer. is much longer and heavier than those use at present and much resembles a igantic policeman's club. The bâtons of day are very light in color and weight."

# "A Christian Act"

By May Hamilton Helm

IN ONE of our small cities a blind piant supported himself by playing for dances and of motion picture theatres. The dances aid better, so he often sent a substitute the "movie" house. Once he had difculty in finding a substitute. A leading ianist was suggested to him and he laid he case before her. After she had played wer the program to assure him that she ould do, he offered to make her his

gular substitute! This brilliant pianist played the kind f music most distasteful to herself solely let the poor man earn more. Afterward, hen she jokingly boasted of having ualified as a "movie pianist" and (not donging to the union) had accepted the Mar the man paid her to keep from erting his feelings, she was told by an-ther musician, "That was a Christian

"The tanguage of music is infinite; it mains all; it is able to express all."

-Balsac.

Public School Music

(Continued from page 26)

Melody Invention

SINCE THE adoption of the Standard Course in 1921, there has been another factor which has been quite generally used in school music courses. That is the practice of melody invention and melody writing. This has been written in as a component part of many State courses and, in due time, may be added by adoption to the general Standard Course. The general practice is to begin the work in the fourth year in order to encourage and develop the creative capacity of the children. When we consider that many of the great composers created real works of art before they were ten years of age, we have an able defense for the introduction of melody invention in the school music course. By beginning in an informal way in the fourth year, it is quite possible to set simple texts, with verbal and musical accents coinciding, in the sixth year.

### Seventh and Eighth Elementary Grades

WHILE THE Junior High School or intermediate school movement has made great progress, there are a great many seventh and eighth grade elementary classes still housed in elementary schools. The standard course has made provision for these grades. While all of the general aims of earlier years are continued, the specific aims approach those now considered desirable for the Junior High School music course. The specific aim, "to develop concerted singing in the direction of mass chorus practice as well as to continue the usual class-room sight-sing-ing and part-singing," shows the tendency to combine classes "en masse" for the greater choral effect. This has been em-phasized in all modern Junior High School music courses and there is no rea-

son why the seventh and eighth grades should not have the same advantage-of course, under the proper auspices of organization and capable teachers of music.

There is a need to consider the selection of suitable texts as well as suitable musical settings for pupils in the adolescent school age. Whether or not the pupils are prepared to sing fairly difficult part music, the fact remains that the text must fit the sensitive emotional response of the pupil and must not be childish. In order to associate more closely the musical interests and activities of the school with those of the pupils' homes and communities, the standard course calls for educators and supervisors "to recognize and encourage the special interest that pupils of this age have in the mechanism, technic and use of musical instruments," this phase being encouraged together with his enjoyment of vocal music.

### Instrumental Music

T IS AT about this age of the pupil's development that he is called upon to decide what his future life-work shall be. The standard course calls on the supervisor "to recognize and encourage special individual musical capabilities as a feature of an avocational as well as a vocational stage of development." Many a fine professional or amateur musician is lost to the world because of the lack of encouragement by those whose duty it is

to guide him.

The school should supply the so-called non-solo or unusual instruments of the orchestra and bond them out to the pupils. Further, lessons should be given in school without charge or at a nominal rate to talented pupils. Time should be given for rehearsals in the school building during

Week	Subject	Chapter	Topic	Page
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5	Appreciation	5	Records of Medieval Four Part Canon and Song with	
5	Appreciation	5	Contrapuntal Accompaniment	4
5	Harmony	6	Study of Intervals Continued	19-21
6	History	6	Church Music of Palestrina and Luther	38-42
6	Appreciation		Gloria Patri, Popule Meus and German Chorale	4
6	Harmony		Minor, Diminished, Augmented Intervals	
7	History		Early English Music	43-46
7	Appreciation		"Sumer Is Icumen in" and Early English	5
7	Appreciation		Vocal and Instrumental Numbers	5
7	Harmony		Completion of Study of Intervals and Review	
8	History		Early Oratorio and Opera	
8	Appreciation		Records of Caccini, Monteveré, Cesti, Carissimi	
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Violin Method for Beginners—Hathaway. .30 Violin Method for Beginners—Hathaway.

# How To Get More Pupils

Teachers who are not entering the year 1927 with all available teaching time engaged, have offered to them a real practical idea, with all the necessary materials for gaining the interest of parents of prospective pupils in their communities.

If a teacher should endeavor to adopt the brand new thoroughly practical plan suggested by THE ETUDE MUSIC MAGAZINE and go out to a local printer to have the materials for the plan produced, there would be an expense of at least \$16.00 incurred. THE ETUDE MUSIC MAGAZINE offers to produce all of the necessary material for \$2.00. material for \$2.00.

The idea is to mail or deliver otherwise,

to the doors of homes in which there are children who should be receiving music lessons, a strong, forceful letter revealing to parents the great value and advantages of having their children study a musical instrument with a music teacher.

Two pages were devoted to an announcement of this plan in the December

nouncement of this plan in the December issue of The Etude and every teacher should make it a point to read every word on those two pages 885 and 886 of the December 1926 issue.

Note that the letters are produced on high class stationery of a personal type, that the letters are produced in typewriting form and that the teacher's name and endress is imprinted on the first page of address is imprinted on the first page of the letter.

The price is so low as to make it un-The price is so low as to make it unbelievable that all this is furnished the teacher, but it is an actual fact that 100 letters that appear personally typewritten on the teacher's personal stationery, with the teacher's name and address imprinted thereon are furnished with 100 envelopes for \$2.00; 250 for \$8.75 or 500 for \$6.00. The stationery is a laid buff paper and the letter has been done through a green without giving a right tasteful, personal

the fetter has been done through a green ribbon, giving a rich, tasteful, personal quality to the letter.

Even the teacher who has all of the pupils that he or she can handle individually at this time should send these letters out to parents to insure a good interest in musical education in future

seasons and if the immediate call for teaching is beyond available time, oppor-tunities to secure assistant teachers, or to develop advanced pupils as assistant teachers should not be neglected. Many teachers have added much to their incomes and have established outstanding schools of music through developing a student of music through developing a student clientele so large as to necessitate the assistance of other teachers.

### Accommodating Examination Privileges

The ease with which music and music books may be obtained for examination, on approval or On Sale from the Theodore Presser Co. is so well-known to most music teachers and music lovers that to many

it may seem strange that we take the trouble to give further publicity to that feature of our business policy.

Every day, however, we are in receipt of inquiries on this subject. These inquiries show that there are people everythese the day to the transferred that the contract of where who do not understand that pracwhere who do not understand that practically any standard music, old or new, regardless of publisher, may be had from us promptly on approval, or On Sale. Some appear to think that this privilege applies only to our own publications and accordingly, they go far afield trying to get supplies direct from the various publishers. This is quite unnecessary as the Theodore Presser Co. stands ready at all times to furnish any publisher's music for examinafurnish any publisher's music for examina-

Naturally, this service is confined to material required for teaching or recital purposes of some recognized standing. For obvious reasons, merely "popular" vocal or instrumental numbers cannot be sent on approval. Good music of all kinds may always be obtained from us with return privilege.

# The Pianist's Daily Dozen By Charles B. Macklin

We have been running in The ETUDE for two issues, some of the material from "The Pianist's Daily Dozen." Our readers can see for themselves just what a splendid book this is and what a valuable book this will prove in the teacher's library.

The special introductory price is 30 cents a cony postpaid

cents a copy, postpaid.

## 1927 Musical Calendar

We are delighted with the reception given the calendar produced for the date guidance during 1927 of those who have a love for music

At the time that we are making this writing, the December issue of The Etude has only reached a few readers with the first announcement of this beautiful calendar, but the flood of orders for it thus far has exceeded greatly records of past

years.

This calendar is not produced for the revenue that it brings to us, otherwise, the price would be one that would bring a fair profit; the main idea is to be of service to the music teaching profession in making available the beautiful, yet practical Holiday remembrance or advertising piece, at a very nominal price.

Thousands of teachers use the musical

Thousands of teachers use the musical calendars we issue each year as a Christmas or New Year Greeting to each of their pupils and many others utilize these calendars during the first months of the year for advertising purposes, placing their names upon the front or back of the calendars with a rubber stamp or with pen and ink. Some teachers even go so far as to have a local printer put their names and studio addresses on the face of the calendar in type.

The mere idea of these calendars each year is sufficient to interest teachers, but this year the "Fairyland of Music" picture by F. Sherman Cooke that has been used as a decreation for the scale also be the second to the s

this year the "Fairyland of Music" picture by F. Sherman Cooke that has been used as a decoration for the calendar has at-tracted unusual interest. This is the pic-ture that was utilized as the front cover of the September ETUDE and the calendar bears it in all the vivid and beautiful coloring of the original.

A sample calendar may be secured for 10 cents and orders in dozen lots will be filled at the rate of \$1.00 a dozen.

### New Easy Four-Hand Album

We have always set great store by four-hand playing. In our judgment piano students should begin playing duets with their fellow students and with their teachers just as soon as possible. There is nothing which tends to develop rhythm, accuracy, and steadiness to so high a degree. There has been a considerable degree. There has been a considerable demand for a new easy four-hand book and the present volume has been prepared in response to this. These duets are by various well-known successful writers and none of them will be found in any other collections. It is not a "teacher and pupil" book; most of the duets may be pupil" book; most of the duets may be played by two pupils—many of them by two pupils of even attainments. In addition to the material already selected, several novelties, secured during the trip abroad this summer by our publication manager, will be included. The duets are all in grades one and two.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

postpaid.

# A Wonderful Rennaisance in the Presser Catalog

Our loyal friends and patrons have already been commenting upon the already been commenting upon the greatly improved physical appearance of our editions. They know that we have not spared money, time nor effort to keep our publications up to an ever-higher and higher standard of accuracy and beautiful appearance. We have therefore engaged the services of the finest artists and designers in the field signers in the field.

Now, we have the honor of an-nouncing the acquisition of an im-mense addition of new works from the foremost living European com-posers in the form of new manuposers in the form of new manuscripts and other works, already published, transferred to us by the leading European publishers. This great collection of recent compositions selected from the "cream of Europe" was made in person by Mr. Preston Ware Orem, manager of the Publication Department of the Theodore Presser Company, a musician, editor and educator of note, and Mr. George Pechstein, manager of the Importing Department of the Theodore Company, who prior to his coming to this Company, twenty years ago, was in the employ of many leading European publishers.

virtually These gentlemen These gentlemen virtually ran-sacked Europe for its "very best." They visited the composers in their homes and saw personally the heads of most of the great English and Con-

of host of the great English and Continental music houses.

Now our patrons will be delighted to find that their "On Sale" packages will also include the finest of the newer things with practical educational value and real musical and real continents.

tional value and real musical and melodic charm from "over seas."

The high standing of the Theodore Presser Company in Europe enabled us to "take over" the American rights of works which in all grades of difficulty represent the very best that Europe has to offer. Our house has long been known as a leader in the field of the American composer.

# Popular Selling Music Collections

The Theodore Presser Co. carries immense stock of the famous "Whole World Series" of music albums published by D. Appleton & Co., and is in a position to supply, immediately any desired book in the series.

Inquiries with regard to the price or anything else about any particular album will be answered promptly and cheerfully will be answered promptly and cheerfully and any one desiring to secure a descriptive catalog of all of the collections in this excellent series, together with the complete contents of each volume, may secure such a catalog from the Thedoore Presser Co., for the asking.

The "Whole World Series" offers volumes which those interested in piane music, vocal music, violin music, organ music or saxophone music should know.

Musical literature books published by D. Appleton & Co., also are carried in stock by the Theodore Presser Co., and any of these, as well as any of the music

any of these, as well as any of the music collections in the "Whole World Series," may be secured from the Theodore Pres-Co., conveniently, quickly and at the best obtainable prices.

# Melodious Study Album for Young Players By A. Sartorio

We have published a number of sets of studies by Arnoldo Sartorio, in various grades. All of these have found much favor. We now have in preparation a new set of studies which is easier than any of those published hitherto. These studies lie in grades Two and Two and One-Half. They are somewhat like pieces as each has its own title but at the same as each has its own title but at the same time, they have both technical and educa-tional value. Mr. Sartorio's work is always so tuneful that the practice of his studies becomes not a task but a real

The special introductory price in advance of publication is 30 cents per copy, postpaid.

### Twenty-Four Melodious and Progressive Studies for Pianoforte By C. Gurlitt, Op. 131

We are about to add to the Presser Collection this well-known Opus. Cornelius Gurlitt's Twenty-Four Melodious and Progressive Studies are much used by teachers in third grade work. While they present just the right mechanical difficulties, they are at the same time well calculated to develop the musical understanding. Each of these studies is almost calculated to develop the musical under-standing. Each of these studies is almost like a piece, each one being two pages in length or less and bearing a distinctive and characteristic title. Our new edition is being prepared with the utmost care We aim to make the volumes of the Presser Collection just as fine as possible i

every way.

The special introductory price in advance of publication is 30 cents per copy postpaid.

# Forty Negro Spirituals By Clarence Cameron White

Out of the soul of the negro of the own South came a hunger for spiritual guidance, which, combined with his fluent musical expression, resulted in music long lost and ignored, but now regarded as works of great primitive art value. Not wonder singers avail themselves of spirituals, and wherever they put them upon their programs, there is an immediate human response. The appeal is so elementary and so simple and so naive that it at once reaches out to everyone. Clarence Cameron White, American negro violin virtuoso of foremost rank and composer of much very successful music, was trained at Oberlin College. He has been for many years, President of the Association of Negro Musicians, including all of the leading representatives of his race in the art. No one at the present day is better qualified to make a fine collection than he has made for the Theodore Presser Company. Out of the soul of the negro of Un

dore Presser Company.

The advance of publication price for this forth-coming book is 75 cents a copy postpaid.

Advertisement

# ginner's Voice Book Frantz Proschowsky

eachers of beginners at the piano old be lost without a suitable beginner' the lost without a suitable beginners k in piano playing; yet in all our vast erience in the field of music, we have yet seen a book that could properly called a real beginner's book for egrs. In the realization of this actual Mr. Frantz Proschowsky, vocal admost of Madame Galli-Curci, Tito Schipa, weary other formers in the formers in the formers of the formers o many other famous singers, started in the great pedagogical work of makara beginner's book. Anyone knows it is a great deal harder to make a inner's book in anything than to make pre advanced work. In the case of voice, to make a book that would be ciently elastic to fit the needs of all thers was a huge undertaking.

ciently elastic to fit the needs of all hers was a huge undertaking.

r. Proschowsky, a real maestro with international experience, realized this, he preparation of the book he availed self of the assistance of three other experts of wide experience on the lar editorial staff of the Theodore ser Co., so that the work is one built in broad, modern lines. Voice teachers been looking for just such a book as for years. We confidently predict that use will be very wide-spread among teachers who seek to lay a really ough foundation in voice study. It of different from the old, hackneyed hods in so many ways that we know it be a surprise to those who receive it. be a surprise to those who receive it. all that is best in the true school of Canto has been retained. The introductory price in advance of lication of this book is 60 cents a copy,

ular Two-Part ig Collection

his new two-part song collection has planned for general utility. No bers requiring an extreme compass be found and no awkward intervals ear in any of the voice parts. It without saying that only the most dious numbers have been selected. book will prove well adapted for ol use and for choruses recently orzed. More experienced choruses will it for practicing sight-reading and for

with few rehearsals.

the special introductory price in adthe of publication is 20 cents per copy,

y First Pieces

# yed on the Keyboard N. Louise Wright

iss N. Louise Wright has the honor of iss N. Louise Wright has the honor of wing just what to do for young betters. Her little pieces invariably the helpful and interesting. This new of little pieces may be taken up just soon as the pupil has mastered the tents of notation and is beginning to the hand in the five-finger position. In little piece has an appropriate title ther with an accompanying text. This thook will prove a useful adjunct e book will prove a useful adjunct ny method or instruction book. It is suitable for Kindergarten work. be special introductory price in ad-re of publication is 25 cents per copy,

### oum of Study Pieces in irds and Sixths

ne volumes published hitherto in the ess of Albums of Study Pieces for stal Purposes, have all proved very essful. When one is obliged to contate on some particular point in nic, it is most helpful to have brought ther the best and most playable ies devoted to this particular purpose. has been the central idea in the comtion of all of these volumes. In an of Thirds and Sixths, the material om of Thirds and Sixths, the material red is particularly rich and profitable practice. In the selection of these ies the musical side is never neglected. do not believe in studies which are rely dry and pedantic. As in the case we other volumes, this book is of interiors of the control of the control of the case we other volumes, this book is of interiors of the case. iate grade.

special introductory price in ad-

### New First and Third Position Album for Violin and Piano

About the most useful pieces for amathe first and third positions. Although much may be done in the first position alone, there is naturally a limit to this. But, after one attains some comfort and security in the third position the field becomes greatly enlarged and much good music may be attempted. Our new collection starts out at the point where the pupil begins to have a knowledge of the third position and then progresses grad-ually. The pieces are by various well-known writers, chiefly contemporary. Every one of them is a gem, a proven suc-cess. We expect great results from this

cess. We expect great results from this new volume.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

# Beginners' Method for Saxophone

Among our very greatest successes have been our Beginners' Books. Piano, violin, organ and theory have all been covered very thoroughly in this manner. When we publish a beginners' book it is just what it claims to be. This means that the very best efforts of those best qualified have been focussed upon the problems confronting the beginner and their best and most rapid method of solution. When we state that this new Saxophone Book is state that this new Saxophone Book is being prepared under the direct super-vision of Mr. H. Benne Henton it is necessary to say but little more. Mr. Henton is not only one of the greatest living players but he is able to impart what he

The special introductory price in advance of publication is 40 cents per copy, postpaid.

# H. M. S. Pinafore Comic Opera By Gilbert and Sullivan

Despite the fact that each year publishers issue many new comic operas and operettas, the popularity of the Gilbert and Sullivan works shows no evidence of deteriorating. Indeed some of their sterling productions, such as Pinafore, seem to be enjoying a rejuvenation. The reason for this is not difficult to understand. The lyrics of Gilbert are always witty, and their smooth-flowing rhymes with gentle satire frequently aimed at some contemporary foible are almost invariably applicable to local conditions. Sullivan's music fits these sparkling lyrics "like a glove" and the catchy melodies provoke the whistling propensities of the cast during the rehearsal period and of the audience after the performance. Our new Despite the fact that each year pubing the rehearsal period and of the audience after the performance. Our new edition of Pinafore will be first class in every respect and we feel sure that our patrons will be delighted with it. While this opera is being prepared for publication we are booking orders for copies at the low price of 50 cents, thus affording operatic and choral society directors, supervisors and all others interested, an opportunity to obtain a copy for examination or for future reference. ination or for future reference.

### New Collection of Favorite Songs and Choruses for all Occasions

We have been unavoidably delayed in the preparation of this book. Work is now progressing rapidly however, and we hope to have the work upon the market within a reasonable time. It is no easy task to prepare a work which will con-tain more than one hundred and fifty separate numbers. While many of these are of course familiar hymns and tunes, are of course familiar hymns and tunes, songs, choruses, etc., nevertheless, we have been very careful to select the best and most usable arrangements and in a great majority of cases to make new and improved arrangements while retaining the original melodies. We also have added many of our own copyrighted melodies which are proven successes. This will prove to be one of the finest collections of the kind ever put together.

of the kind ever put together.

The special introductory price in advance of publication is 10 cents per copy,

# Violin Method for Beginners By Ann Hathaway

This is another one of our practical and well-made Beginners' Books. We predict for it a very great success. The author is a well-known and successful teacher and this book represents the right results of a wide and comprehensive teaching expea wide and comprehensive teaching experience. It is a work which does not go out of the first position. But, it certainly does exemplify this in the most thorough manner. In other words, it sets a complete foundation for violin playing, and paves the way for any of the larger methods and for the standard studies. Experienced violinists and teachers who have examined the manuscript of this book tell us that it is one of the best beginners. tell us that it is one of the best beginners' methods they have ever encountered.

The special introductory price in ad-

vance of publication is 40 cents per copy, postpaid.

### New Organ Collection

Our series of volumes printed from the pecial large plates has met with great favor. Although a majority of the volumes are devoted to piano music, there have been very successful issues for violin and for voice. So far, in this series there is only one Organ Collection, The Standard Organist. We have in preparation another volume of similar size and scope. This new volume will contain pieces not to be found in any other volumes and representing chiefly the work of contemporary writers. The pieces are all of interme-diate difficulty and one will find in this book excellent material for church, recital

and picture playing.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

### Fundamental Studies in Violoncello Technic By G. F. Schwartz

The 'cello as an instrument for study is in a class by itself. It is not altogether a beginner's instrument. By this we mean that the majority of those who take up the 'cello are usually well grounded in the rudiments of music and as a rule play some other instrument. The work by Mr. Schwartz is not a beginner's book but it may be taken up immediately after one has made a start on the instrument. It will then be found to be of the most practical character with the studies well calculated to bring the student on step by step in a rapid and efficient manner. It

is a particularly good book for self-study. The special introductory price in advance of publication is 40 cents per copy, postpaid.

### First Garland of Flowers Favorite Melodies in the First Position For Violin By Julius Weiss, Op. 38

Nothing is more encouraging to the young student than to be assigned a "piece" at an early stage of study. The observant teacher will note that parents, too, are frequently pleased when their young hopeful returns with his first announcement of the important event. "First Garland" has long been a favorite with violin teachers for this purpose. While the first few numbers are very, very easy. the first few numbers are very, very easy, they, as well as the more advanced pieces, are all musical, tuneful melodies abounding throughout the book. The accompaniments are so easy that they can be played by piano students of the early grades, a desirable arrangement as it enables the desirable arrangement, as it enables the young performer to play them with his brother, sister or playmate.

In advance of publication we are offer-ing this book at the low price of 35 cents a copy, postpaid.

# Send Post Card For The 1926-1927 Magazine Catalog

Our new catalog offers every high class publication combined with ETUDE, oftentimes at a very material reduction in price where clubbing combinations of magazines are ordered. We will be glad to send you one on receipt of your request.

(Continued on page 80)

# The World of Music

(Continued from page 3)

"The King's Henchman" by Deems
Taylor, which is scheduled for an early première by the Metropolitan Opera Company,
will make an even dozen of American operas
to have been produced by that organization.
Of these, Cadman's "Shanewis" and Herbert's
"Natoma" are the only ones to have achieved
a second season at that temple of opera.
Each of these has had some thirty performances under various auspices, "Shanewis" besaid to have been complete successes. Perhaps this new work is to be the one which will
place an American opera in the regular
repertoire of the world.

The Kreuz Chor of Dresden, one of the oldest choirs of the world, celebrated October 7-12, the seventh century of its continuous existence. Though the exact date of its organization is unknown, it is certain that as early as 1220 it was functioning as an important adjunct in the city's life. Among members of the organization who rose to eminence it is interesting to know that Wagner was for four years a pupil of the choir school; and a festival performance of his "Rienzi," with the Kreuz Chor singling the choral parts, was the culminating feature of the festivities.

Umberto Giordano, composer of "La Cena delle Beffe," has completed a new operacomique, "Il Re (The King)," which is to be presented at La Scala of Milan, in the spring, under the direction of Toscanini.

An American National Conservatory of Music is to be considered again at the coming session of Congress. Of this movement Senator Fletcher of Florida has been the chief sponsor, though he has the hearty support of the Hon. James J. Davis, Secretary of Labor and of Representative Clifton A. Woodrum of Virginia. The idea is to create an institution that shall foster the creation and cultivation of distinctively American music.

The American Orchestral Society, founded with the altruistic motive of furnishing practical experience to ambitious young players of the instruments of the symphony orchestra, is doing a fine work, with its head-quarters at 113 West 57th Street, New York. The only obligation on the part of candidates for its advantages is that they shall agree to be regular in their attendance at rehearsals. Here is a worthy movement that is filling a gap in the musical life of many of our young students.

Weber's "Preciosa," which has been long neglected, is to be revived in a number of German opera houses in the ensuing season. The musical score has been revised by Michael Zadora, with excepts from other of the composer's scores interpolated.

The Pantheon of Rome has its first permanent organ, the gift of Premier Mussolini. Heretofore only a portable organ has been used, lest the beautiful symmetry of the interior be marred, and this has now been avoided by placing the organ in a niche at the left of the choir.

\$23.980.676.66 is reported by the Bureau of Internal Revenue of the Treasury Department at Washington, as the total amount collected as taxes on admissions to opera, concerts, theatrical and motion-picture entertainments in the year ending June 30, 1926. For the previous year the income from the same sources was \$30.907,809.09, the difference being explained through the removal of taxes on the lower priced admissions.

### CONTESTS

A Prize of \$1500, for a suitable official song for the Infantry of the American Army, is offered by the Infantry Journal. Full particulars may be had by addressing the Infantry Journal, Washington, D. C.

A Prize of \$1000 is offered by C. C. Birchard of Boston, for the best original cantata suitable for choral presentation; and a similar sum is offered by the National Federation of Music Clubs, for a Symphonic Poem. Both these competitions are under the auspices of the Chautauqua Assembly of New York, and particulars may be had from H. Augustine Smith. Boston University, Boston, Massachusetts.

A Prize of One Thousand Dollars is offered by the National Opera Club, for the female singer with a voice of the most outstanding quality, to be determined in the contest of 1927, conducted by the National Federation of Music Clubs. Particulars from Mr. E. H. Wilcox, National Contest Chairman, Iowa City, Iowa.

Prizes Amounting to Three Hundred and Ten Dollars, for the best unpublished anthems are offered by the Lorenz Publishing Company, of Dayton, Ohio, from whom all details may be had on application.

A "National Capitol Official Song" Contest is to be held under the auspices of the National Federation of Music Clubs. It is open to all American writers and composers, and full particulars may be had from Miss Beatrice S. Goodwin, Contest Chairman, 5 West Lenox Street, Chevy Chase, Maryland.

A Prize of One Thousand Dollars is A Prize of One Thousand Dollars is offered by the National Federation of Music Clubs, for a new setting, by an American composer, of the poem, "America, the Beautiful" by Katharine Lee Bates, which has been adopted as the official hymn of this organization. The offer will be open but a few months; and compositions or letters for more detailed information should be sent to Mrs. Edgar Stillman Kelley, Oxford, Ohio.

Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

John T. Whitaker

John T. Whitaker is one of the few individuals in our establishment that serves customers visiting our Chestnut Street store and also those patrons dealing with us through the medium of the United States Postal Service.

This is because he has charge of a special department, handling all our sales of musical instruments, strings, and all musical instrument accessories.

One need only be familiar with Mr. Whitaker's musical education and experience to realize how admirably he is fitted to see that the patrons of the Theodore Presser Corecive good service, good materials and reasonable prices on musical merchandise ordered.

Mr. Whitaker is an accomplished soloist on fretted stringed instruments and has been a successful teacher in this field. He also has to his credit a number of successful compositions.

His musical education began in 1880, and from 1888 to 1895 he traveled with various minstrel and variety companies as banjo and mandolin soloist.

In 1896 he went with the well-known Philadelphia instrument house, H. A. Weymann & Son, taking charge of their retail store. Four years later he was engaged by the J. E. Ditson Company for their musical merchandise department, severing his connection there, however, in 1904 to go with the Blasius Piano Co.

In 1910 the Theodore Presser Cofelt very much in need of a man of Mr. Whitaker's experience, and he was then engaged to take charge of the department that since has grown tremendously under his management.

# Master Vocal Exercises By Horatio Connell

Horatio Connell, far famed American Horatio Connell, far famed American baritone and teacher, one of the most distinguished Bach singers living, after a reputation gained by tours in England, Germany and America, finally consented to teach. He has had numerous successful pupils, many of whom are themselves teachers. They are clamoring for his work known as "Master Vocal Exercises," but we have hear year careful in the work known as "Master Vocal Exercises," but we have been very careful in the preparation of this work for the press and have not wanted to put it out until it was "just right. These, then, are the exercises for teachers, who will find them necessary for daily use. This is a "bread and butter" book, whereby the teacher of voice, by producing better results, increases his classes. The book will be used in Mr. Connell's classes at the famous Curtis Institute in Philadelphia.

The advance of publication price is 40.

The advance of publication price is 40 cents a copy, postpaid.

### Twenty-Four Caprices for Violin Solo By P. Rode

By P. Rode

The studies by Kreutzer set a certain standard in violin playing. When a violinist has conquered these he will then consider himself an advanced player. After this, his next goal of attainment is the Caprices by Rode. The conquest of these will indicate a very high stage of proficiency. In accordance with our aim to have in the Presser Collection incomparable editions of all the standard studies for violin as well as for plano, we are now about to add this new volume the Twenty-Four Caprices. The editor is Mr. Otto Meyer, who is so well known as a player and teacher.

The special introductory price in ad-

The special introductory price in advance of publication is 45 cents per copy, postpaid.

# Fifty Easy Melodious Studies For the Pianoforte By A. Biehl, Op. 7

Teachers, everywhere, are commending Teachers, everywhere, are commenting the excellent new volumes being added to the *Presser Collection*. It is our object to make this series of standard studies and classical collections the very best published. Among the meritorious works that will soon be issued in the *Presser Collection* this relationship set of easy plane. will soon be issued in the Presser Collection is this valuable set of easy piano studies by A. Biehl. Given to a pupil in the second grade as supplementary work, or to the backward student who requires an extra amount of practice, these studies should prove most beneficial. There is plenty of work for both hands and the rhythms are well diversified. Every teacher will have use for this book at some time and the low advance of pubat some time and the low advance of publication price, 30 cents, postpaid, affords a splendid opportunity for obtaining a copy.

## Seven Octave Studies—School Of Octave Playing-Part 2 By Theo. Kullak

The student who has mastered the playing of octaves is well on the road to piano virtuosity. Octave playing is therefore considered an important branch of the pianistic art and Theodore Kullak, one of pianistic art and Theodore Kullas, one of its foremost exponents. His School of Octaves is used by the best teachers and this Part 2 is especially popular. It begins with the well-known "From Flower to Flower" frequently used by advanced students as a recital piece. We formerly published this set of studies in sheet music from but this perty division will be issued form, but this new edition will be issued in the attractive *Presser Collection*. Be one of the first to obtain a copy by ordering in advance of publication at the reasonable price of 40 cents, postpaid.

# Brehm's First Steps for . Young Piano Beginners

When this book was first published in the catalog of Brehm Brothers, it met with considerable success. We have decided to issue a new and enlarged edition of this work. All the original matter will be retained but there will be additional pages carrying out further the work initiated in the body of the book. Many teachers still adhere to the older method of teaching the Treble clef first and keeping both hands in the Treble clef for some little time. This idea is very well carried out names in the Frede cler for some fitter time. This idea is very well carried out in Brehm's First Steps. It should prove very successful in its new guise.

The special introductory price in advance of publication is 25 cents per copy, protectional designs.

### Beware of Swindlers

We again wish to emphasize the importance of investigating thoroughly before paying money to strangers soliciting magazine subscriptions. Letters reach this office daily where music lovers have paid good money to so-called "ex-service men," boys working their way through college by securing votes and similar swindling and fake schemes. No scheme is necessary to sell the ETUDE. Look out for the man who offers a year's subscription or more at a cut price. We cannot be responsible for money paid to crooks. Do not let anyone sway your judgment with a story, no matter how pathetic it may be. Pay money only to those with whom you We again wish to emphasize the im-Pay money only to those with whom you are acquainted. Our representatives are usually known in the town in which they take subscriptions and carry our official receipt books. We will honor these receipts but no others.

# Premium Catalog

The new premium catalog is ready and splendid articles manufactured by re-liable houses are offered in exchange for new ETUDE MUSIC MAGAZINE SUBSCRIPTIONS. It will pay you to send for one of these

# **Educational Announcements**

In This Issue

May be found on Pages 60, 62, 67 and 68. Unequalled opportunities are presented on these pages to those contemplating a musical course during the coming season.

# Advance of Publication Offers Withdrawn

The binders have delivered four works The binders have delivered four works that have been offered in advance of publication during past months and those who were fortunate enough to register advance of publication orders for these works will receive them at the low introductory price quoted for advance of publication orders. These low prices, however, are now withdrawn and the regular prices are quoted in the paning below of prices are quoted in the naming below of the works withdrawn from advance of publication offer. Single copies of these works may be secured for examination in accordance with the usual liberal examination privileges offered by the Theodore Presser Co.

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# **Educational Study Notes**

(Continued from page 57)

# Petite Valse, by Richard Krentzlin.

This is in a sort of modified rondo form which may be indicated in letters as follows A-B-A-C-A-B-A.

The key relationships are as follows:
(16 measure Introduction)

SECTION A: Key of F

B: " C

A: " F

" C: " B Flat

A: " F

the tempo too much.
This valse is unusually pleasing.

### Farewell to the Piano, by L. van Beethoven.

Beethoven.

The musical editor of The Etude prefaces this number with the sentence "Mr. Sartorio has clothed it (the supposedly Beethovenian theme) in modern guise." The adaptation is very felicitous, on the whole, and yet there are moments when the theme—obviously restive—wriggles and squirms under Mr. Sartorio's sartorial attempts. For a parallel, we should say that it is like George Washington being suddenly rushed into a pair of "bell-bottom" trousers and adorned with spats, a wrist watch, and some of those inimitable tortoise-shell "specs."

The Trio of the Farewell to the Piano is in the parallel minor (F Minor).

This number is an exercise in the quick location of notes above and below the staff. This is known as a "geographical" piece.

The large number of octaves and octave positions is very characteristic of the master; and they are very difficult for small hands to play. Morendo, at the end, means "dying away—growing fainter and softer."

The tranquillity and charm of Beethoven's music has been spoken of in these Notes ere now. The nobility of his style is seen to good advantage in this Farewell arranged by Ainoldo Sartorio.

### Orientale, by Nicolas Amani.

A piacere signifies "at the pleasure of the performer." In other words, the player may use his discretion as to the best interpretation of

performer. In other words, the payer and his discretion as to the best interpretation of the passage.

Many composers—mainly Occidental—have composed Orientales; and each strives to express the wonder of the East through the medium of his own musical invention. Unless our memory fails us, Cesar Cui was the composer of one of the most noted Orientales.

The Augmented second, a characteristic interval in Oriental scales, is used by Mr. Amani with effectiveness in the first measure of the right hand part. (E to F\$\pi\$)

Towards the close of the piece there is a fine Double Pedal Point, and against it Mr. Amani has contrived—in a series of half note chords—some wondrously beautiful and very Eastern har-

monies. They are reminiscent of the writing of Mr. Spalding Stoughton whose flair for interpreting in music the mysticism and exoticism of the Orient is noted.

The Major ending (E Major) to this composition is telling.

Try to get some of the Eastern subtlety into your performance of this number; for, lacking this, it will lose half its flavor and character.

# A Song in the Night, by Ernest H. Sheppard.

Sheppard.

Mr. Sheppard's writings for the organ are renowned.

The right hand accompaniment figure, in Section A, is excellent on the organ. Registrate with Melodia or Clarabella. And if the Oboe on your organ is rather soft, add to it the Stopped Diapason.

Phrase the left hand melody meticulously, allowing "breaths" at the end of the phrases. In the A Flat section Mr. Sheppard secures good rhythmic and melodic contrast by his selection of material.

### An Old Portrait, by James Francis Cooke.

A fine title for a limpidly lovely theme, beautifully balanced. Note that An Old Portrait is but half the title—the rest being Romance. Picture the situation in your mind and color your playing accordingly.

The return to the theme is carefully and grace-

The return to the theme is carefully and gracefully effected; the climax is wonderfully power-

fully effected; the clinical is wonderful, ful.

This piece merits an infinite amount of study and care. Get the sections and their relative importance well in mind.

The pizzicato chords in the violin are not difficult. The hard part—for both instruments—is the quasi cadenca; the trill followed by the arpeggios. The notes on the G strings are rich and peaceful, and this point of recose is excellent for the restatement of the thone.

# The Eskimo, by Helen Wing.

A clever poem worthy of the great Gilbert or of Arthur Guiterman, but strangely for civil of what we associate especially with the Eskimos, that is, Eskimo pics!

This is straightaway singing. Perhaps The Eskimo is even better as a recitation than as an encore song.

### Blessed is the Man, by E. S. Hosmer.

A splendid, dien'fied duet by a prominent composer. The 9/8 time is good. If you sing this duet without putting a d on the word "blessed" you are certainly forfeiting your chances to the vocal heaven.

# Nothing in the World is Single, by A.

Nothing in the World is Single, by A. Buzzi-Peccia.

A fine song with a fine lyric. The optional ending is in somewhat poor taste, we feel. It is what the French call "chantant pour la galerie" (singing for the gallery) and should be avoided.

Col dolcezza: with soft and sweet tone.

A sketch of Sig. Buzzi-Peccia has appeared in these columns.

# Musical Books Reviewed

Arranging for the Modern Dance Orchestra, Arthur Lange. Published by Arthur Lange,

by Arthur Lange. Published by Arthur Lange, Inc.
Two hundred and thirty-eight pages, numerous notation examples, a very practical and sensible exposition of the matter of instrumentating for a rather unusual combination of instruments found in the modern dance or chestra. Price, \$5.00.

The author himself is a successful specialist in bis field and discusses bis subject as only a practical expert can.
The work concludes with a rhythmic paraphrase of excerpts from "Faust." The book is written in very simple style and is of great value-to thousands who are interested in this subject.

Little Chronicle of Magdalena Bach. By Esther Meynell. Cloth bound; one hundred and eighty-three pages. Published by Doubleday, Page and Company; price, \$2.00.
Walking through unlit streets at night, we often catch glimpses, through soft curtains, of families seated about their tables, reading, talking or listening to music, and are filled by the sight, with a kind of reverence such as we have when looking at the stars. So, gazing at the Bach family circle through the eyes of Magdalena, we feel not like guilty children spying into a forbidden diary, but like disciples of the great muster himself being welcomed over his threshold.

We learn more here in his studio, beside his clavier, before his hearth, at his dying bedside, than we could in thumbing over many a treatise written by men who, though learned and punctiliously correct, never once saw him nor heard him play.

How Music Grew. By Marlon Bauer and Ethel Peyser. Cloth bound; six hundred and two pages; sixty-four illustrations. Published by G. P. Putnam's Sons. Price, \$4.50. In high vogue at the present time are outlines of histories, be they of man, architecture, fish, potteries, religions or music. But (with all due respect to H. G. Wells) many such volumes carry us back to the past on the tide of imagination and leave us there stranded, with no answering wave of interest to bear us home.

In this volume, however, such names as the sautric, the Skalds, and the Venerable Bede

(of 550 A. D.) are not disconnected items over which we yawn and think, "True, but what does it matter!" They do matter, we find. Was not the sautrie a grandparent of the modern piano? Did not Wagner draw stories for The Nibelungen Ring from songs of the Skalds? Are not the recent scientific discoveries, relative to physical benefits derived from music, but restatements of Bede's assertions?

assertions? So here is a history which, while echoing the prehistoric yodellings of our forefathers, representing Egyptian, Oriental or Indian music, portraving the great composers of all ages, telling of the birth and growth of instruments of man's fashioning, does yet—a fact of great importance—lift us beyond these incidents, characters and objects, and carry us through the centuries, to our own country and year—yes, to our very doorstep.

a Musician and His Wife. By Mrs. Reginald de Koven. Cloth bound; 252 pages. Published by Harper and Brothers. Price, \$5.00.

The style of this book, though piquant and very human, is always objective. Intimate pictures are indeed given—Rossetti driving a bull into the garden party. Sir Herbert Tree solemnly puffing out his cheeks to blow away a feuther, Humperdinck refusing, in a horror of unfamiliarity, the bowl of American mushrooms, Edward Rod negotiating chocalatedrops with a fork—but at no time does the writer indulge in childish confessions or too personal disclosures. The stressing of incident rather than character development makes the book a vari-colored panorama with a touch of Italian richness here, a flash of Broadway lights there, all seen through the subdued grey of New England reticence.

Starving-genius-in-a-garret episodes are singularly absent. De Koven, himself, in the prelude to his musical career, is the business man introducing a new system of credits in his father's Chicago firm, and, between the acts of his musical success, is the genial host of Paderewski. Ellen Terry, Max Reerbohm and Osenr Wilde. It is to be noted, however, that the musician's wife is by no means submerged by the musician. The book is largely made up of the experiences of this very witty, very sympathetic and very comprehending woman.

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All through the week I struggle To play this air with ease, Why is it that us mortals The Fates do love to tease? For when I think I have it, With a fair degree of skill, My music teacher tells me that Its beauty I do kill!

# Club Corner

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DEAR JUNIOR ETUDE:

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From your friend.

From your friend,
FLORIDA GRAVES (Age 10),
North Carolina.

DEAR JUNIOR ETUDE

A number of us have just formed a music club and I was elected president. Our music teacher wants to make the club a success, and I would be grateful if some Junior readers would write and give me some suggestions. We want to improve our knowledge of music. If any one would write directly to me or to the Junior Etude I would be glad. I have been able to find many things of interest for music clubs in past Etudes.

Hoping some one will have some suggestions,

From your friend,

Leola Splawn (Age 14),

Box 223, Landes, Wyoming.

B.—Who can give some good suggestions?

te either to the above address or to the

tor Etude. Of course, if you write to the

lor Etude many more will benefit by your

b.

CLARIBEL sat down to practice, but not a sound could she get from the piano. "It must be broken," she said, and called for her mother. "Queer," was what Claribel's mother said, and telephoned the piano factory to send a man to see what the trouble was. They replied, a man would come to-morrow.

That night Claribel hadn't been in bed very long when she heard music. "Sounds like a parade," she thought. She leaned out of bed to see, and there, sure enough,

were all the keys from the piano marching 'round and 'round her bed.

"What are you doing in my room?" scolded Claribel. "You know you belong

on the piano."

"We're on strike," replied the leader.
"On strike?" laughed Claribel, "Why, who ever heard of piano keys going on strike. What are you striking for? More money?"

"We want better working conditions," declared the keys all together, "steadier work and more of it at one time."

"Will you please explain," said Clari-"You see, I'm only a little girl and don't understand about strikes.'

"Well," said the leader, "we had a meeting this morning and agreed to go on strike this afternoon at three o'clock, sharp."

"So that's what was the trouble with the piano and I thought it was broken!" exclaimed Claribel.

"Now, as I said before, one thing we want is better working conditions," de-

clared the leader.
"Please explain," said Claribel.

"Well, we think you ought to do your share in keeping us dusted and not leave it to your mother all the time. Some-times we're all sticky. You ought to have clean hands before you play upon us. One thing more—we want to be covered up when you have finished practicing. Now, about grievance number two: steadier work. In other words, we want work every day and more of it at a time. The way things are now, we earn barely enough to live on. Why, last week we only worked one hour all week long. We

all the piano factories in all the world won't make us work if we choose not to."

Clariel considered a moment. She often pouted when her mother told her to practice and said she would do it to-morrow. It was different, though, not to be able to play when one felt just in the mood. She believed what the piano keys said and realized if she did not do as they wished her piano would be useless. She made up her mind and said:

"If I promise to better your working conditions and give you steady employment every day, will you return to work by to-

morrow morning?"
"We promise," agreed the keys, and the last Claribel saw of them that night they were marching out of her room.

STRIKE NOTICE

We want steadier work

We want better working conditions!

The next morning, as soon as Claribel was awake, she ran to the piano and pressed the keys. They played! She called her mother and showed her that nothing was the trouble now.

"Queer," said Claribel's mother.

"What will you do if I don't comply with your wishes?" asked Claribel.

"We'll strike until you do," answered all the keys together. "All the men from "Gueel, said Claribel sinding."

"They were on strike," said Claribel and surprised her mother that afternoon by washing her hands before she went near the piano, dusting the keys and practicing over an hour.

# Fairy Music

By Marian Benson Matthews

HAVE you seen the grasses swing and sway, Oh, they dance to lilting fairy tunes-

On a breezy afternoon? Have you seen the birches bend and bow To a slender April moon?

To a music wild and gay.

From the mellow flute and throbbing lute That the Music Fairies play.

# Anniversaries

Anniversaries of the following musicians are celebrated this month (January). Perhaps some of you can honor their days by playing some of their compositions at your January club meetings. You might also look up interesting details from

their biographies:

January eighth, MAUD POWELL died in Pennsylvania, 1920.

January eleventh, Christian Sinding

was born in Norway, 1856.

January thirteenth, STEPHEN C. FOSTER died in New York, 1864.

January eighteenth, CÉSAR CUI was born in Russia, 1835.

January eighteenth, ALEXIS-EMMANUEL CHABRIER was born in France, 1841.

January twenty-fourth, Edward A. Dowell died in New York, 1908. January twenty-seventh, Wolfgang Ama-

DEUS MOZART was born in Austria in

January twenty-seventh, GIUSEPPE VERDI died in Italy, 1901.

January thirty-first, FRANZ SCHUBERT Was born in Germany, 1797.

# Kitty or Penelope

By Phyllis Cushman

"Do PLAY something for us, Penelope," the girls pleaded, but Penny only shook her head saying, "You know I cannot play dances, and I have no new songs; and besides, I'm all out of practice."

The same old excuse. Everybody had heard it over and over. The girls would not be bothered coaxing her every time, so they turned around and saw Kitty at the piano. Kitty was always ready for anything at any time.

Every evening Kitty was surrounded by an eager throng, singing, dancing or just listening. "I have a new dance, Kit; will you try it for me?"

"Sure," said Kitty, cheerfully. "Give it to me." Bess gave her the dance and they all danced as she played, complimenting her on her good sight-reading.

"You old darling," cried Bess, "I had no idea you could read like that!"

Poor Penelope never was asked again. Why bother to coax her, when Kitty gave them such a good time and enjoyed the thrill of it so much herself. But it just served Penny right. She could have had just as much fun and given just as much pleasure if she had been ready and willing to play for her friends when they asked her to do it.

# Question Box

DEAR JUNIOR ETUDE :

Will you please tell me why we find a natural in the measure following a flat or a sharp, when the rule says that accidentals affect only one measure? E. P. C. Ohio.

Ana.—Sharps or flats used as accidentals do affect only the measure in which they appear; but to remind coreless players, who may overlook such things, the natural is sometimes given in the following measure as an extra precaution.

# JUNIOR ETUDE—Continued

# Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month— "A Beautiful Concert." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the Junior Etude Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of January. Names of prize winners and their contributions will be published in the issue for April.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be

THE SONATA

(Prize Winner)

The sonata holds a very important place in the realms of classical music. Most sonatas are composed of three or four movemoments, such as an allegro, andante, minutations in the movements are frequent.

The sonata was at first intended exclusively for the violin, but the plane soon beld first place. The short form of the sonata is called the sonatina.

Among the famous sonata composers were Haydn, Mozart, Beethoven, Mendelssohn, Weber and Clementi.

Beethoven, however, brought the sonata to its present perfection. His "Moonlight Sonata," written during his deafness, is a magnificent and brilliant composition.

Muredach Dooher (Age 14),
New Jersey,

THE SONATA
(Prize Winner)

A sonata is a composition for one or two instruments, having one or more of its movements (usually the first one) written in "sonata form." If written for more than two instruments it is called a trio, quartette or quintette, according to the number of instruments used. If written for a whole orchestra it is called a symphony; if for a solo instrument with orchestral accompaniment, it is a concerto. The form of the first movement is usually written in "sonata form."

The sonata form, the most perfect form we have, is the result of carrying out our natural ideas of orderliness in music as far as they will go. You remember that this form is based on the plan of statement, contrast and restatement. Well, so is the sonata form, but here each part, instead of being a melody, is a bundle of melodies, and these are themselves arranged in the parts of the sonata in much the same way.

THELMA BARR (Age 14), Indiana.

THE SONATA

(Prize Winner)

Two of the forerunners of the sonata were Scarlatti and Bach. But it took the greatness of Haydn, Mozart and Beethoven to develop this beautiful form of music known today as the sonata.

I am studying Beethoven's beautiful Sonata.
Op. 14, No. 1. His "Sonata Pathetique" is the most beautiful, if played correctly.
I also studied Mozart and Haydn sonatas. Mozart's "Fantasie and Sonata" is very characteristic, and Haydn's "Sonata in D" is lovely, especially the third movement.
The form of the sonata was developed into the form we know it to-day by Beethoven.

HILDA FENYO (Age 11),
New York.

### Honorable Mention for October Essays

Helen Fenton, Marjorie Snyder, Dorothy H. Harkness, Lillian M. Morey, Dorothy Hitz, Eleanor Young, Mary Merrill, Sam L. Castronovo, Cohene Hill, Janet Louther, Edwina McCleary, William Doherty, Marjorie Kluger, Mathida Madison Emery, Mary Ellen Simpson, John Waterson, Mildred Morey.

### Letter Box List

Lefters have been received also from the

Lefters have been received also from the following:
Ruth Goodale, Cordelia Gulledge, Edna Jarman, Madolyn Gordon, Esther Gardner, Helen Schleuning, Roma Jones, Alice Rosenberg, Ruth L. Jewett, Edna Mundt, Louise Williamson, Jean Catherine Black, Marjorle Munson, Helen L. Fry, Evelyn Craig Rusby, Violet Chaulklin, Mary Beaudry, Louise Archibald, Miriam Becker.

# Puzzle Corner

By E. Mendes

1. Use the last 3 letters of a musical instrument for the first of a 7-letter word, meaning a mesh.

2. Use the last 3 letters of a musical instrument for the first of an 8-letter word meaning to meditate.

3. Use the last 3 letters of a musical instrument for the first of a 7-letter fish.

4. Use the last 3 letters of a musical instrument for the first of a 7-letter word meaning burdensome.
5. Use the last 3 letters of a musical

instrument for the first of a 4-letter word meaning sour.

6. Use the last 3 letters of a musical instrument for the first of a 7-letter household article.

Answer to "take a letter out" puzzle in October:
1, flute—flue; 2, Wagner—wager; 3, flat—fat; 4, Aida—Ada; 5, pedal—peal; 6, note—not; 7, tone—toe; 8, line—lle; 9, chord—cord; 10, string—sting; 11, time—Tim; 12, phrase—phase.

### Prize-winners for October Puzzle

Harriet Hutchinson (age 13), Pennsylvania. Joan Speller (age 11), Ontario, Canada. Bettina Hunter (age 14), New Jersey.

### Honorable Mention for October Puzzle

Rylie Housewright, Ormond Wilson, Margaret Day, Hope Walters, Harriet Sargeant, Olive May Moore, Ellen Wright, John Carrol, Betty Mordon, Dorothea Mordon, Charlotte Updyke.

# Letter Box

Dear Junior Etude:

So very encouraging are the letters in these columns, in which the writers tell what they have done, and are planning to do, in a musical way. Though I haven't accomplished a great deal, I have done fairly well. At twelve I began playing the piano at church, and have been the pianist most of the time since. I enjoy playing for Sunday school, too. I have accompanied singers and instrumentalists, and have played a number of piano solos in public.

My little "Always be natural" pen is so dear to me, for it represents the one happy time that an essay of mine got a prize.

Yours sincerely,

ERNESTINE BUCK (Age 16),

Texas.

DEAR JUNIOR ETUDE:
I love reading the letters on the JUNIOR page. I live in cold, northern Alberta. I am learning to play violin and plano. We play orchestra music in our home. My father plays cornet. This winter we are going to get a saxophone and an alto horn. I have four sisters and one brother and we are great lovers of music.

From your friend,
GERTBUDE KELTS (Age 10),
Canada.

DEAR JUNIOR ETUDE:

I am very much interested in the ETUDE and have taken it two years. I play the piano in an orchestra and have taken lessons for several years. I have heard one of the world's greatest pianists, Paderewski. I am trying to tell others of the quality and usefulness of the ETUDE and would be glad to know that it could be found in every home. With the aid of a friend I am planning to give a recital.

From your friend, FRANCES E. WELLS (Age 13), Illinois.

Dear Junior Etude:

I have taken the Etude about a year and am an ardent reader of it. I am in the fourth grade in music. Among the many articles that have helped me was one about scale practice. Before I read it I did not like to practice reales, but now I greatly enjoy them.

From your friend,

Rhoda Lundy (Age 14),

New Jersey.

New Jersey.

Dear Junior Etude:

I have found that most of the Junior Etude letter writers have the ambition to become a concert planist or teacher.

I have a different ambition—I want to be a theater organist, and I have a fine start. I am studying pipe organ with a good teacher and am planist in the theater in my town. I find theater playing very interesting and educational; and we use mostly classical music. I would like to read some letters from any other Junior Etuders.

From your friend.

theaters.

From your friend,
ROBERT F. GOLDANMER (Age 15),
Michigan.
N. B.—Good theater organists are becoming
very much in demand, and to have this experience at 15 years of age is splendid.

# OPERETTAS FOR JUVENILES

Select Now from this Attractive Material for Spring Production



# IN THE CANDY SHOP

Children's

By MILDRED ADAIR

By MILDRED ADAIR

The children participants in this attractive little operetta may be as small as it is practical to use and all but the shop-keeper should be girls, although this is not absolutely necessary. Piano teachers might well use this as a novelty for pupils recitals with one little performer playing a piano solo and two others a charming little duet, in addition to several tuneful vocal numbers.

Price, 50 cents numbers.
Price, 50 cents

# LET'S GO TRAVEL-ING

An Operetta for Children
By CYNTHIA DODGE
Children will enter into the spirit of this charming little operetta most naturally, because its story is based upon the self-entertaining instincts of children on a rainy Saturday morning. There are fourteen speaking parts and five easy solos to be sung. The other musical numbers are all very pretty and are in unison. Full staging and costuming directions are given.

Price, 60 cents

### **PANDORA** An Operetta in Three Acts By C. E. LeMASSENA

By C. E. LeMASSENA

Many successful presentations
of this excellent operetta have
been given. The music is tuneful and entertaining, while the
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Young folks will enjoy participating in this little work, and
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# A ROSE DREAM

An Operetta for Young Folks

MRS. R. R. FO. MAN

Boys and girls, or girls alone may be used in this musical playlet, which contains some bright and melodious numbers. There are eight main characters and twelve or more in the chorus as may be desired. The six little solo numbers are within the capabilities of a juvenile, and will be found enjoyable.

Price, 60 cents

# RAINBOW'S END

AN Operetta for Children
By CYNTHIA DODGE
This little operetta will furnish about an hour of excellent entertainment, and will be a delightful work for a large group of boys and girls. At least sixteen of each are required for the choruses, all of which are sung in unison. Three scenes are used in the action, the first and third being the same. There are eleven characters having speaking parts and individual action.

Price, 60 cents

# THE LOST LOCKET A Picturesque Operetta for Juveniles

Words by GERTRUDE KNOX WILSON
Music by MRS. R. R. FORMAN
An excellent little operetta for Boy Scouts
and Camp Fire Girls, which may be used
effectively in celebrations of any patriotic
holiday, as well as at other seasons of the
year. A dainty little minuet by Colonial
Maids and Officers aids greatly in making
this a very desirable work for juvenile
performers.

Price, 60 cents

# A DAY IN FLOWERDOM

An Operetta for Young Folks

By GEO. L. SPAULDING

The characters of this pretty operetta are, with one exception, well-known flowers. The costuming is easy, and may be effectively done with crepe paper. The two scenes are not difficult to arrange, and add much to the effectiveness of this little work.

Price, 60 cents

### PAGEANT OF FLOWERS Children's Operetta By RICHARD KOUNTZ

This is more in the nature of a pageant than an operetta and may be presented indoors or outdoors. About forty children are necessary, although more can be used with good effect. The music, tuneful and attractive, departs from the unison in some places, and a second part is given, but this may be omitted as desired.

Price 60 cents

Price, 60 cents

# MOTHER GOOSE ISLAND

A Musical Play for Children

By GEO. L. SPAULDING
The music of this little work is brilliant and melodious, and is set to a story that is lively and interesting. There are pretty little solos for most of the Mother Goose characters.

Price, 60 cents

# THE MADCAPS

An Operetta for Children or Adults Words and Music by WILLIAM BAINES

Children could present this operate just as readily as older performers and could utilize it for a most artistic divertisement. Dealing with the story of the elements and the four seasons, one can imagine readily the beautiful stage pictures that can be presented. All chorus work is in unison and is quite tuneful.

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# THE GOLDEN WHISTLE

A Juvenile Operetta

Music by MRS. R. R. FORMAN

Charming musical numbers, entertaining dialog and sprightly dances combine to make this tuneful operetta pleasurable. It can be extended by utilizing choruses of elves, roses and butterflies, or by adding attractive little dances. The music in cludes four easy but effective solos and several choruses. Charming musical

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# LOST, A COMET A Musical Play for Young

A Musical Play for Young Children
By GEO. L. SPAULDING
The situations developed in this entertaining operetta are humorous and enjoyable. The music throughout is good, and with the aid of attractive settings, it can be made quite effective. There are two scenes, both easily managed. The first is a lawn or garden and the second a reception hall or throne room. It can be presented in about three-quarters of an hour.

Price, 60 cents

# DAY BEFORE YESTERDAY

Juvenile Operetta
By CYNTHIA DODGE
This operetta is cleverly
planned and interspersed with
music that is attractive and easy
to sing. Following the iden suggested in the title, the pages of
history are made to open and
well-known historical characters
step out. Full directions as to
staging and costuming are given.
Price, 60 cents

THE ISLE OF **JEWELS** 

A Musical Play for Juveniles

GEO. L. SPAULDING

The opportunities in this musical play for picturesque staging and costuming are extensive, since the characters personify various popular jewels. The solo parts, as well as the unison choruses, offer material which will be enjoyed by the children who render them. The whole work, which is in two scenes, may be presented in a little over a half hour.

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Examination privileges will be extended to those who are interested

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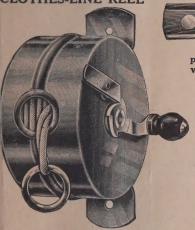
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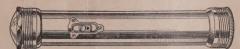


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